Chanticleer

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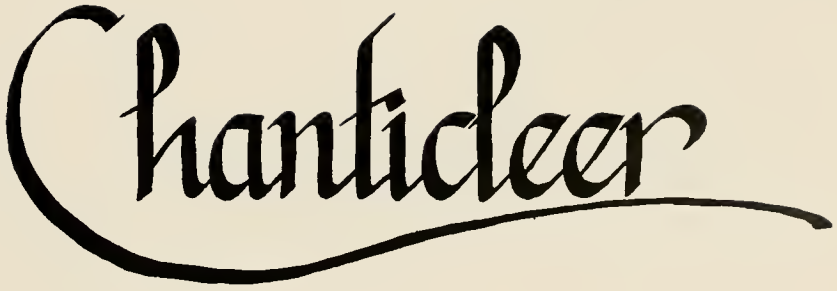
Chanticleer

THE CHANTICLEER

1979

VOLUME LXVII

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I

Ideally, this yearbook would open with photographs from September, 1975, and close with May, 1979, to show in sequence how our vision has changed during four years' habitation in this place. The naive eyes of 1975 would picture Duke large, as a proud and sturdy mansion whose grounds we feel privileged to enter. The first amiable faces we begin to recognize make the place familiar; gradually rooms change shape to fit our books and belongings; we learn where to go to get — whatever; and we know as if by instinct where to walk to avoid meeting anyone. These photographs would also show how Duke seems to shrink during the first summer away, and becomes even smaller every return thereafter. Our parents seem withered during the first vacation home. Distances become shorter as we notice less what passes between them. Our ears are tuned differently, as well: hometown yankees sound harsh, while southerners hear the languor of their old friends' speech.

These changes happen outside us, or seem to. We seldom recognize the changes in ourselves until an old acquaintance remarks about what seems to him to be an uncharacteristic word or gesture. The fundamental transition, which all other changes influence, comes as we settle into the niche of society where we feel we belong. When I told a fellow senior that a freshman friend of mine was leaving Duke for at least one year, he said, "Of course he hates it here. I hated Duke my first two years, too. But then I found my little niche, and it's been fine ever since." Most of the people pictured here found their various niches in campus life and stayed. Many moved into Durham, some of them never to be seen in the Pits again. Some people left for good, unable or too impatient to "adjust" to Duke's social climate.

The transition to feeling at ease here both blinds and sharpens our sight: while the things that used to annoy or frighten us fade away, others take on a keen pleasure. These become our preoccupations, the habits we revel in and complain about affectionately. The *Chanticleer* received a letter from a senior whose assimilation into Duke theater typifies the way many people pass their time here, pursuing "invisible degrees", among friends:

"Well, I'm off to rehearsal . . . Yeah, I'm in another show . . . No, I'm a *psych* major! . . . Sure it takes a lot of time and work . . . Oh, it's a singing and dancing role . . . Yeah, another chorus part, but I do have one line!"

For someone who didn't know the first thing about the theater and had never been on a stage, except to give the invocation at high school graduation, I sure got hooked on it fast. Looking back on my years at Duke I realize that I've spent just as much time, if not more, being involved with musicals and Hoof 'n' Horn than on my academic major. Considering the fact that I plan to attend psychology graduate school and have no intention of doing theater in the future, one might ask if it was all worth it. Perhaps the following will answer that.

It all began when I spotted a sign announcing open auditions for "My Fair Lady." I made it as far as walking down the steps to Page Auditorium, but then took my stomach's advice and did a quick 180 and headed back to my room. So much for "My Fair Lady"!

The next fall I saw "Gypsy". By the time the curtain came down I was determined to become a part of the group I saw on the stage. They seemed to be a very close-knit group and were having the time of their lives. Auditions were posted for the next show: "The Roar of the Greasepaint, the Smell of the Crowd." I showed up at auditions, this time with a bit more courage. Then it hit me: one has to *sing* in a musical! Panic crept in and my stomach went crazy again. I was totally humiliated, but I made it through the auditions, dancing, reading, and yes . . . I even sang. Before my ego had a chance to expand, the cast list came out with my name nowhere on it. Not even as a chorus "urchin"! I looked for excuses: my terrible singing, my Cuban accent, my beard, etc. I was later consoled by the director who said I was too tall to be an urchin. Well, at least it wasn't my singing!

Next came "Camelot" and a chorus part. Yes, I was a knight, a "Cuban" knight no less. This was the show that totally sold me to Hoof 'n' Horn. I met the greatest variety of characters on and off stage, and the thrill of being involved in the show was priceless . . . The year came to an end to "No, No Nanette". This time, however, we were to learn to tap dance. Sure! But what do you know, on opening night we were all tapping up a storm on stage. Seeing the audience react to our tap dancing was one of the most exciting experiences I have had to date.

And so here I am, a senior, and everyone from my parents to my friends is wondering why I'm spending so much time with Hoof 'n' Horn. Well, no time to answer them, I have to audition for "Carnival". And then "Pippin" . . . God, what a challenge! God must have smiled on a lot of people back in those days, because the result was one hell of a show.

There's no way to sum up all the experiences, good and bad, that I've had these past three years. Yes, I'm graduating with a degree in psychology. But I also carry with me an invisible degree which stands for all the knowledge, all the love, all the good times, and the crazy people I've come across which add a whole new meaning to my college career.

Was it all worth it? Just call me Alex "Chorus" Escarano

Muchas Gracias!

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THE WORLD OF ART

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IMAGE

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DANGER
CLEARANCE
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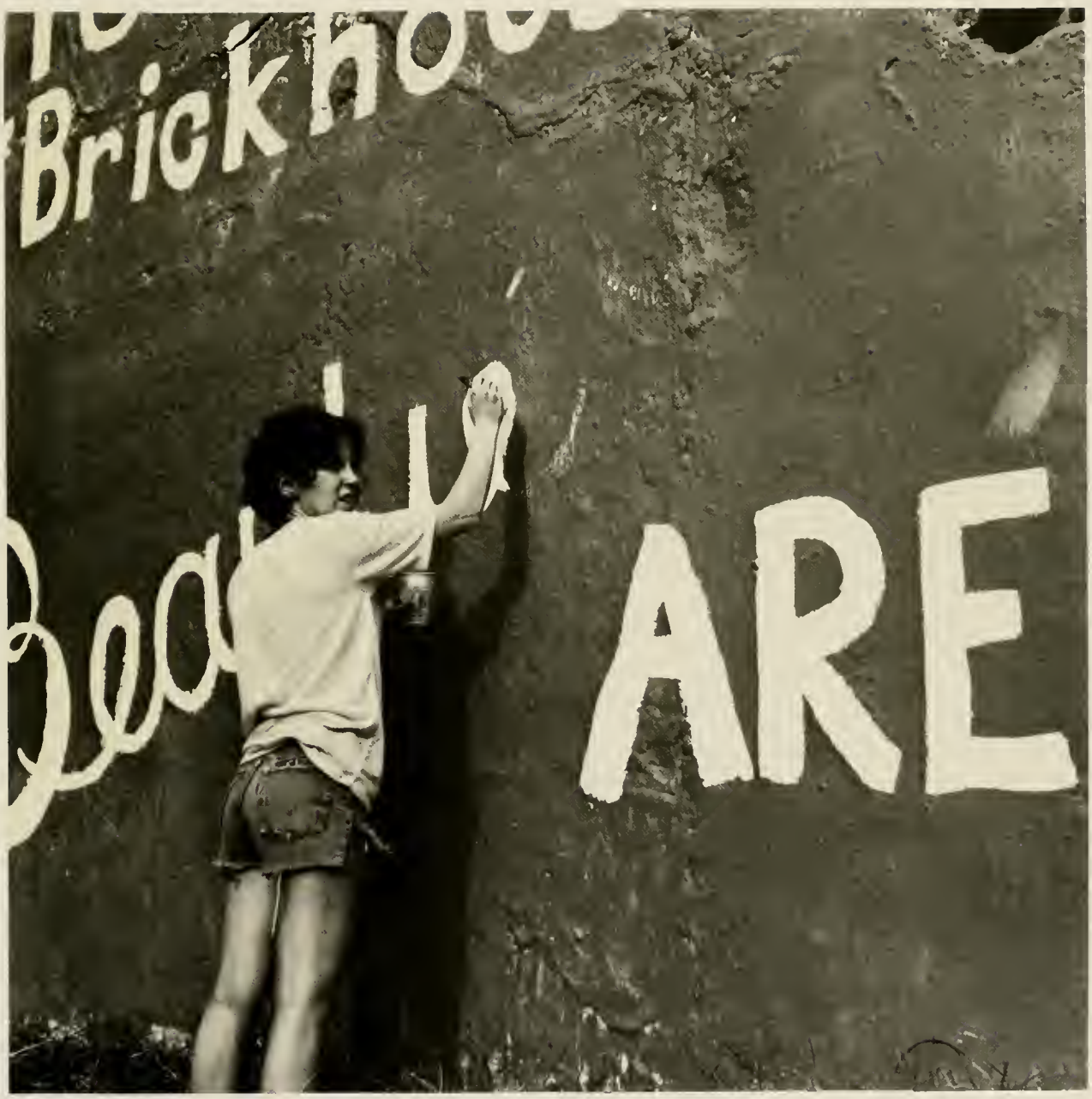
Brick
ARE

GO FOR IT

"The average Duke woman has lost seven pounds since I was a freshman. Everybody's running now. I think it's great. Firm thighs . . . Used to be that, when you went to the beach, you'd see maybe one or two women run by in an afternoon. Now, every ten or fifteen minutes, someone jogs by, male or female."

Delta Kappa Psi
Celebrity Auction

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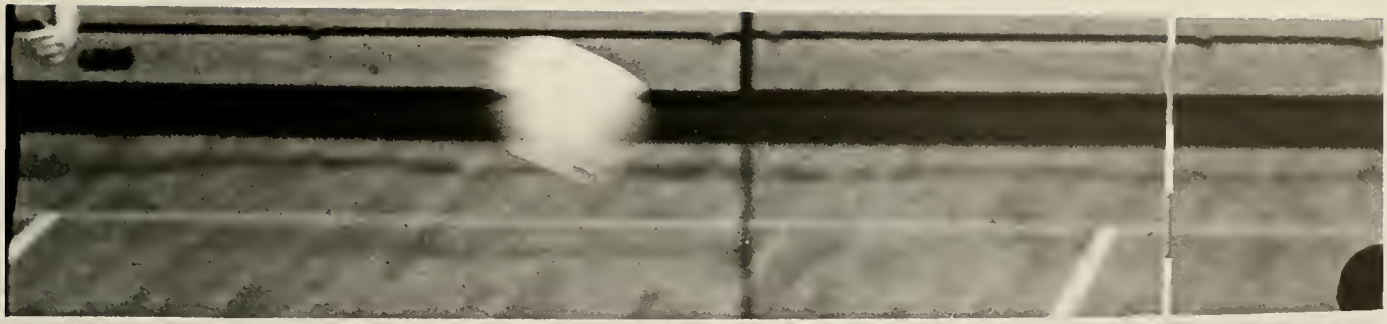

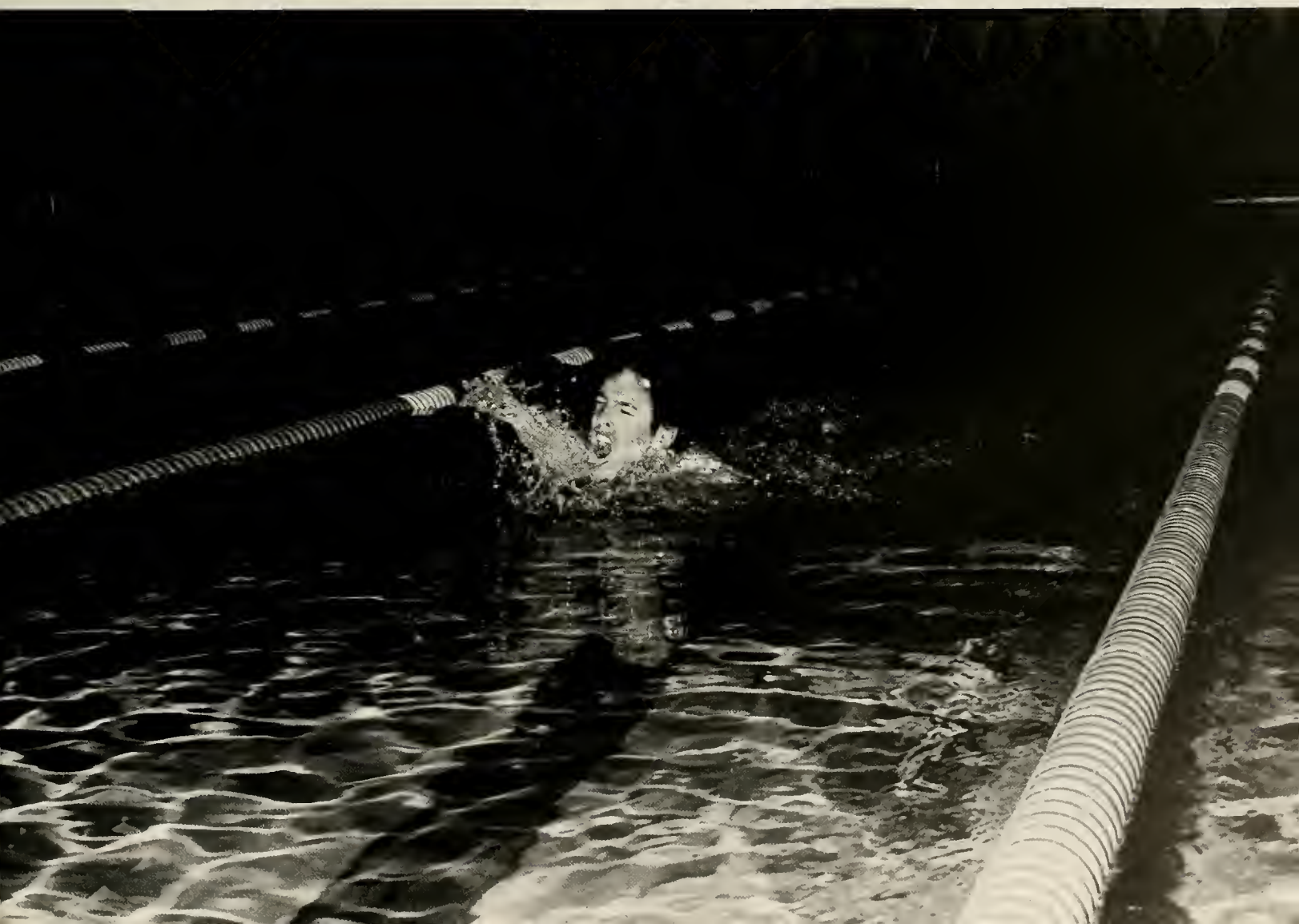

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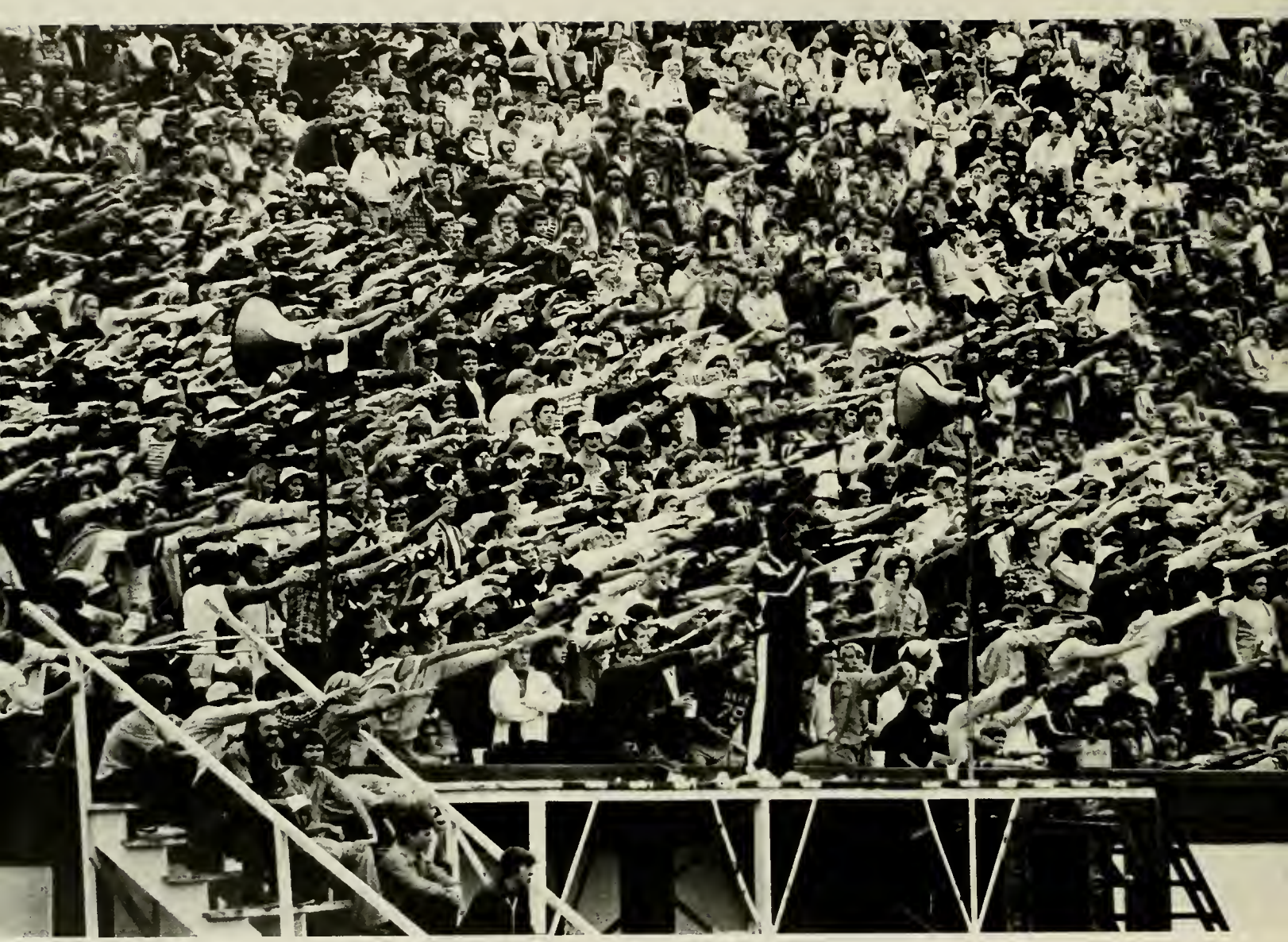

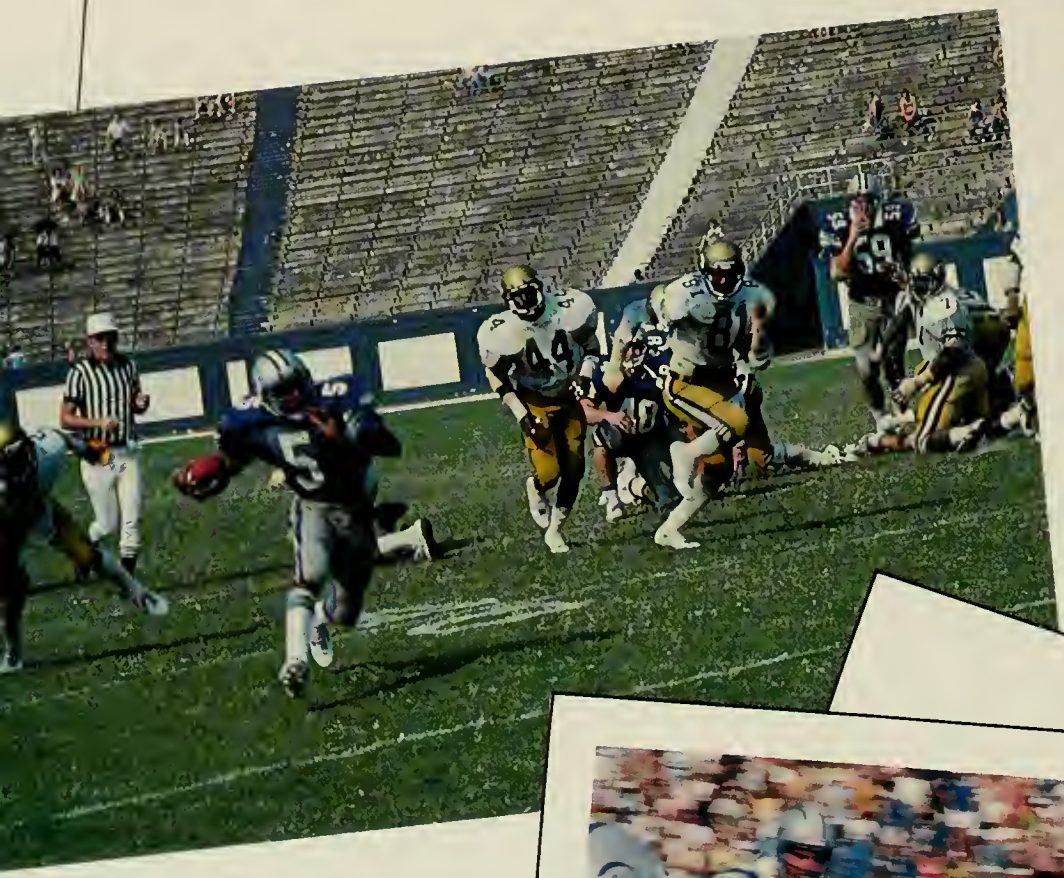

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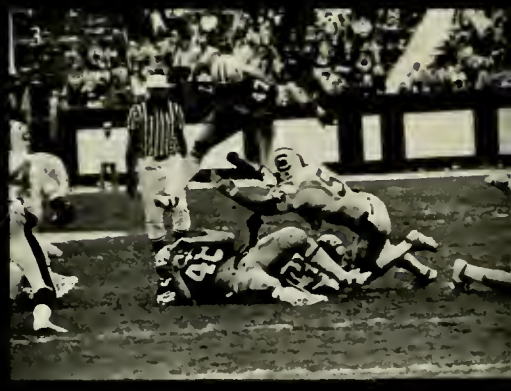

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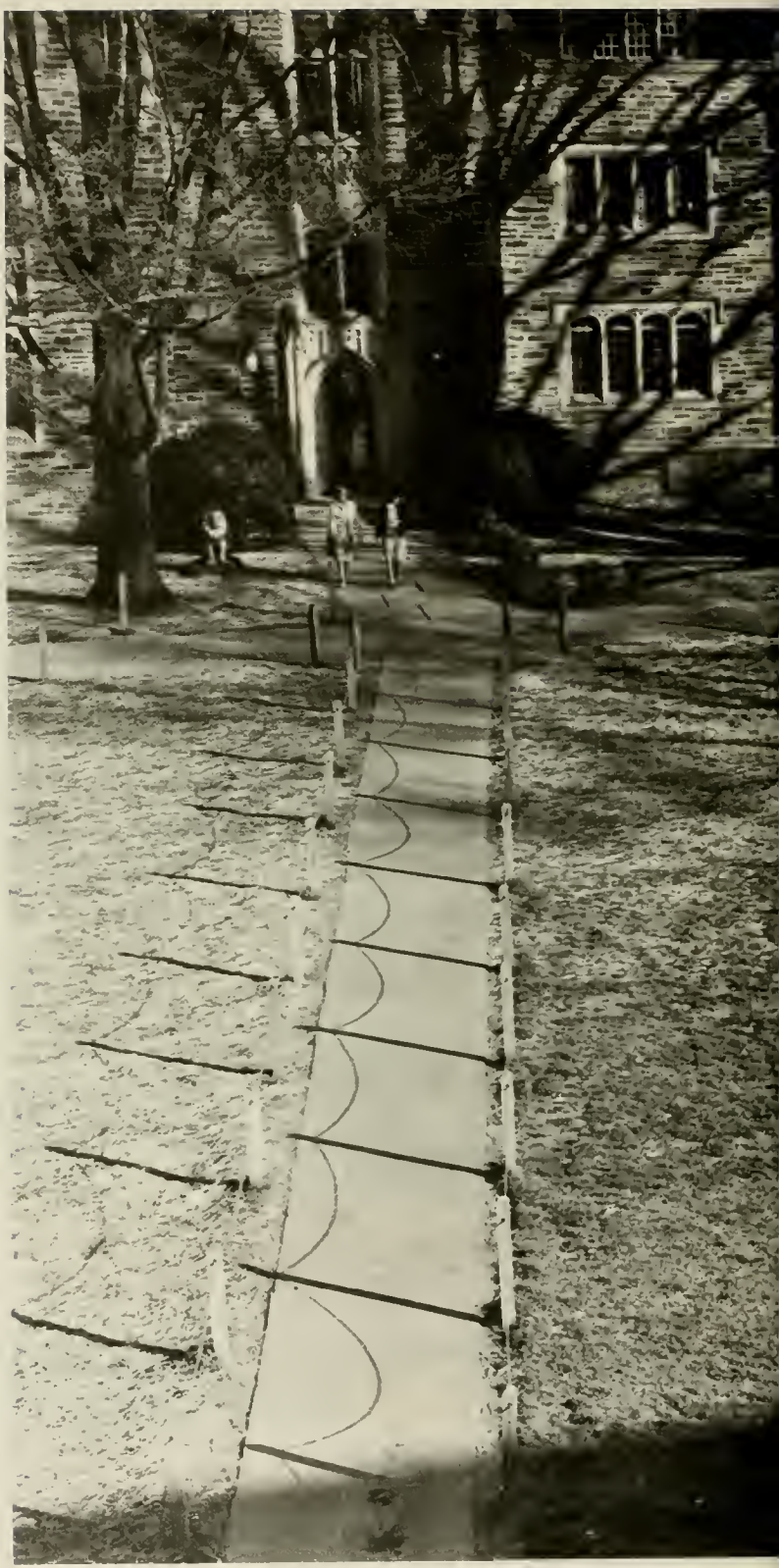

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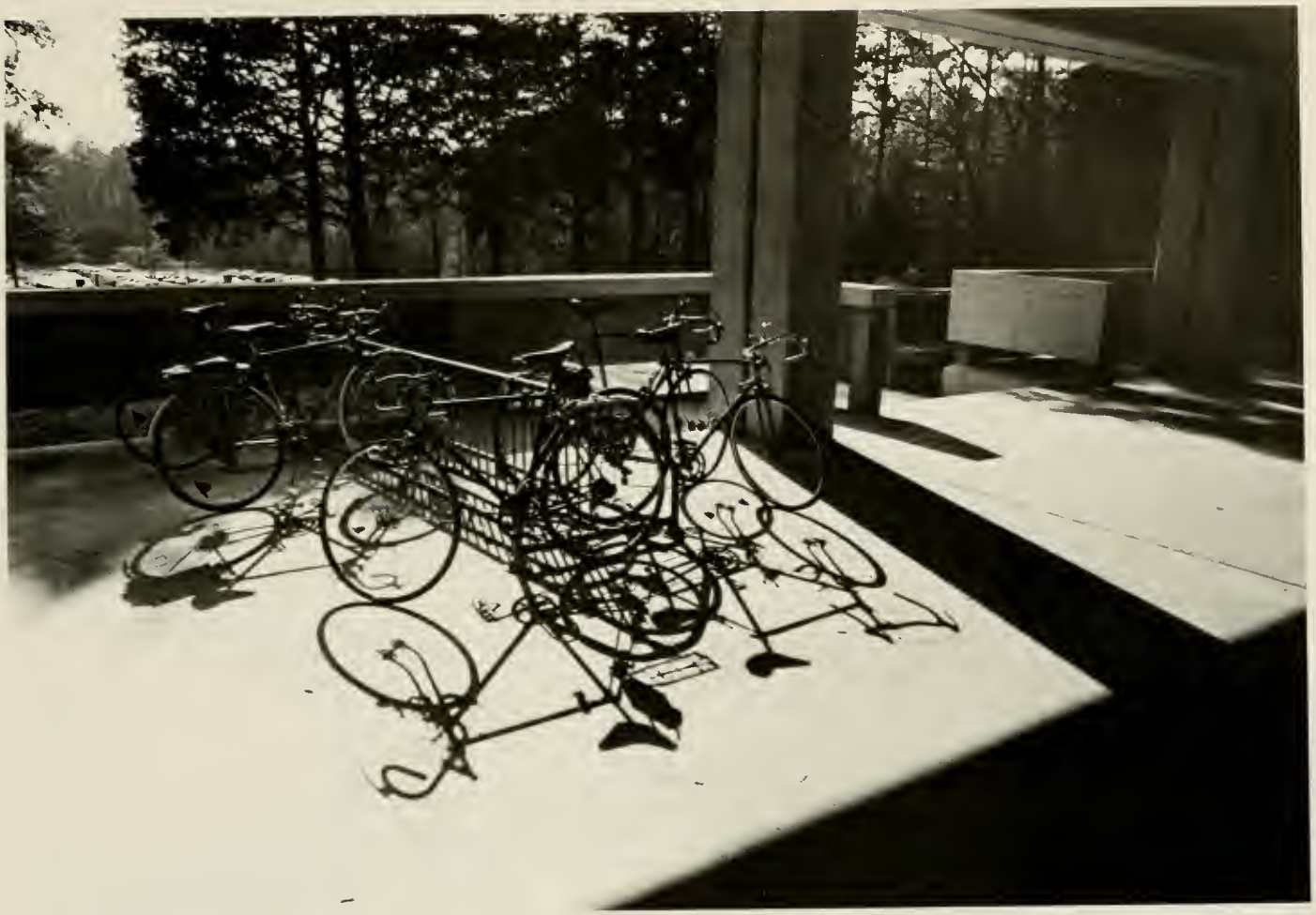
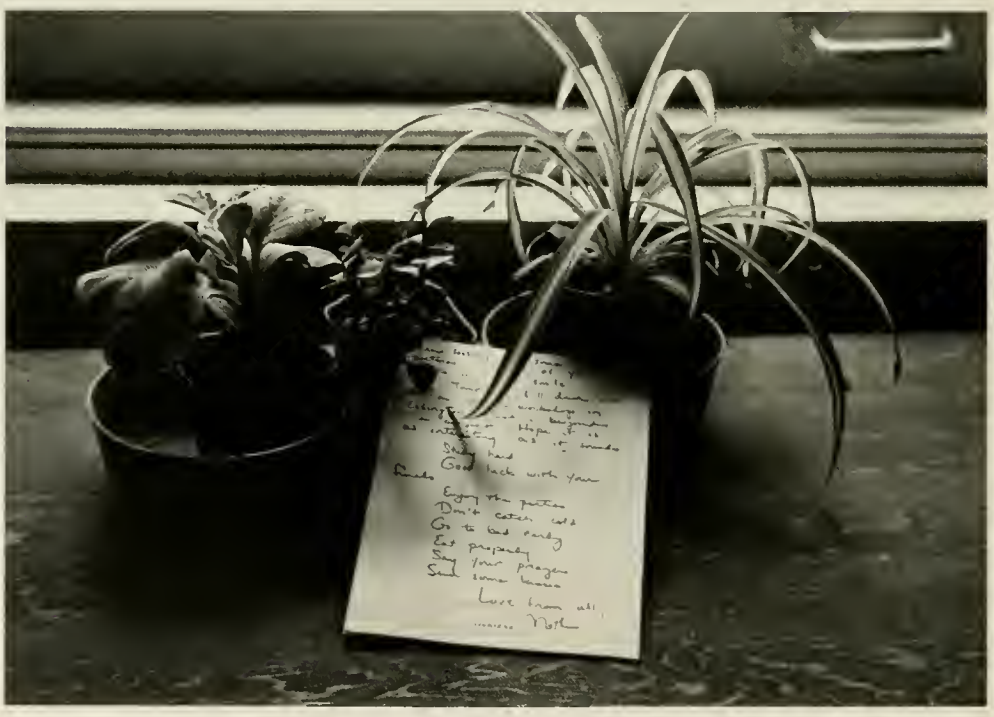



Good luck with your
Love from all
Mom

Invisible degrees materialize into careers for some people. Occasionally, the transition is abrupt and dramatic. Philip, a friend of mine, hailed me to join him for lunch one day as I emerged from the line. I was surprised and glad to see him, because he seldom ate on West. He looked agitated as I set down my tray. The intensity in his dark eyes made eating seem frivolous, crude; something terribly fine had burst alive in him. We talked a while about my writing. Then he began to talk about his discovery of modern dance. That was what it was.

"Anne, I just can't believe what a difference dance has made in my life. All I want to do, every day, all day, is dance. It's crazy!" His voice was husky, some words rushed together, others suspended in happy disbelief. "I have this botany test in twenty minutes, but it doesn't matter — it's unreal — it just — I mean, my God, so what! Suddenly everything makes so much sense, why I've been feeling discontented with classes, why I've felt that I don't belong here. It's like I've been waiting for this moment, and I didn't even know it!" He laughed richly. In one motion, he shoved back his chair and held out both hands to me. "Come here, quick!"

Philip pulled me to the center of the aisle, next to the salad dressing counter. "Now lay across my back," he said, and I, giddy with his excitement, lay dutifully on the dancer's back made a table to receive me. Slowly at first, then gathering speed, he turned beneath me, whirring out a wild whoop as he spun, so fast that I tumbled off. "I'm free! No more botany, no more Duke, only dance, dance, dance!"

He threw his arm around my shoulder and I around his waist and we strode out of the dining hall, oblivious to the crowd and everyone we jostled on the way. For a tireless time we walked up and down the main quadrangle, spieling nonsense to each other, celebrating his joyous decision. Philip was meant to dance. He knew it with an overwhelming certainty that radiated pure oxygen into the air we breathed — we were intoxicated, jubilant, out of our senses.

Gradually the exhilaration wore off. As we approached the bus stop, Philip asked me, smiling, think you can make it back to East Campus all right?" I said I thought so. We embraced one last time, and I climbed on the bus. Everyone was seated, quiet. Philip grinned from the pavement and waved. He whirled around once more, then walked off to collect his abandoned books. That afternoon he withdrew from Duke University and began preparations to leave for New York City.

Few people are as spontaneous as Philip. For other friends, change came more slowly, after sobering revelations. Steve was a wild boy before he went to the other side of the world. He was raised the only son of a large and handsome family, a real southern buck. His pretended hurt could make women — most of them girls, really — stammer apologies for whatever it was they'd done to injure his soul. But then he took a plane and train and boat to New Zealand, and finally landed in Australia. He worked there for many months on his uncle's sheep ranch. When I saw him next, it seemed that some Australian grit had ground into the old boyish veneer, because Steve was no longer slick. He spoke quietly (when he wasn't hollering his exuberance), and he knew how to apologize.

"You know," he told me one night after class, "the hardest moment of the whole time must have been that night I spent alone in that hotel in New Zealand, on my 21st birthday. I mean, my *21st birthday,* coming of age and all that. You expect to have a big celebration, with lots of booze and women . . . But all the stores were closed — it was Sunday, I think — and I couldn't even find a woman. The town was dead, there was nothing to do; so I just sat there, congratulating myself. After that, everything was easy. I mean nothing could seem really bad after that."

ΖΟΥΓΑΝΕΛΗΣ

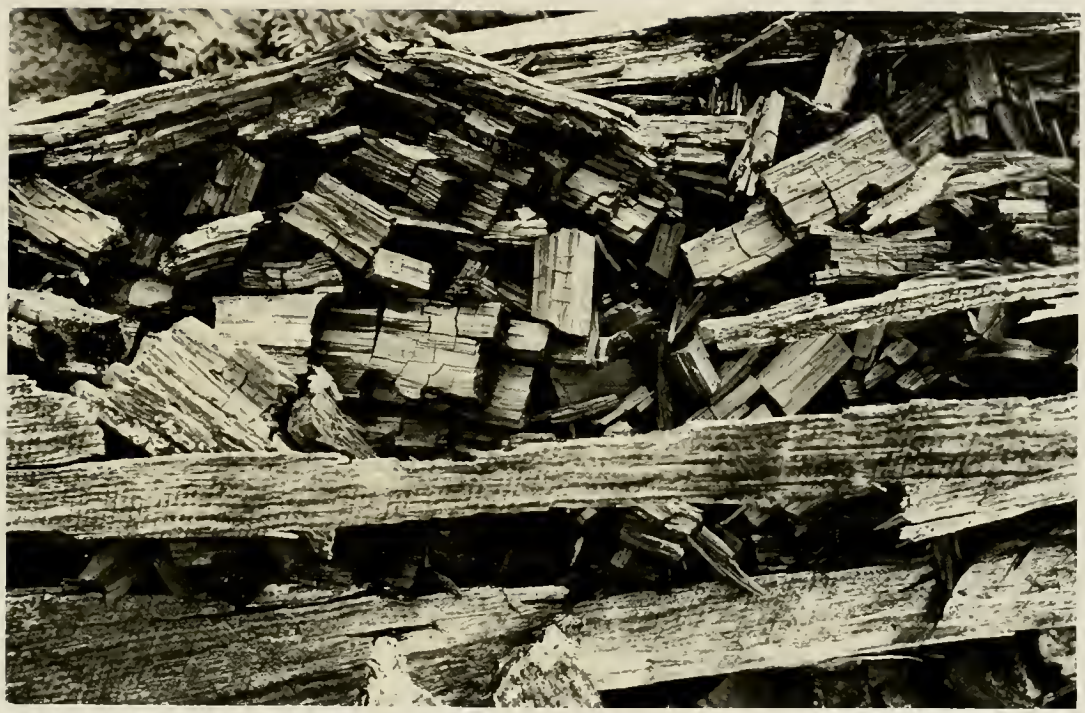
After graduating from Duke, Jake received a grant from the North Carolina State Education Association to tour elementary schools around the state. Several times a week — now and then, as often as three times a day — he slathers on greasepaint and climbs into uniform as Ecology Clown. His skits, pantomime, and demonstrations of simple ecology are his own concoctions. While we were riding in his cluttered van once, he explained his choice to remain in Durham:

"I feel we owe something to the city and the people of Durham. They support us, and put up with us, a lot more than most students realize. The people who clean our toilets and floors, the grounds crew, hospital workers, the people who build all the new hospital buildings — this school wouldn't exist without those folks. I've found the people of Durham warm and friendly, and they're really concerned about their neighborhoods, like on Crest Street. So anyway, I decided to stay here. Ecology Clown is my way of becoming involved in the community, and of returning some of what I learned at Duke to the people who made college possible for me."

We turned into the parking lot for Chicken Hut #2. "This is *the* place for drugs, you know," he said. "It's kind of a scarey place, real tough at night. You wouldn't want to go there alone." We headed across the street to Sallam Cultural Center, a place of pillows, modulated voices, and curry breezes from the kitchen in the rear. Sallam has been described (by almost everyone visiting for the first time) as "the last gathering place for leftover radicals." What it actually is, is a meeting place for new radicals, if that word can be applied to the growing subculture of Durham, which shares many characteristics of the subculture sprouting all over America. It was well represented that night. Looking around the dimly lit room, I saw the coordinator of the Durham Food Co-op (the Intergalactic Food Conspiracy), a gaunt, friendly-faced man who always looks ready to split a cord of wood. Near him sat several people who are active in the Southern Africa Coalition, most of the men bearded or moustached, the women slender in jeans and muslin blouses. There is a curious blend of the pioneer American and the sophisticated European in this group, a mix, I suppose, of the ideals of physical vigor and independence with an intellectual awareness of politics and the need for global cooperation — the mountains and Marx. I also spotted a woman who works for Africa News; people employed by the EPA; the director of Troy House (a halfway house for people returning to Durham from terms in prison); a nursing student interested in rural health care; Joe, who teaches art at the Durham Friends School and paints his own canvases; and of course Brother Yusef, the founder of Sallam and a wiry bastion of the jazz/blues culture making a slow comeback in Durham.

WESTERN MEATS

YMCA



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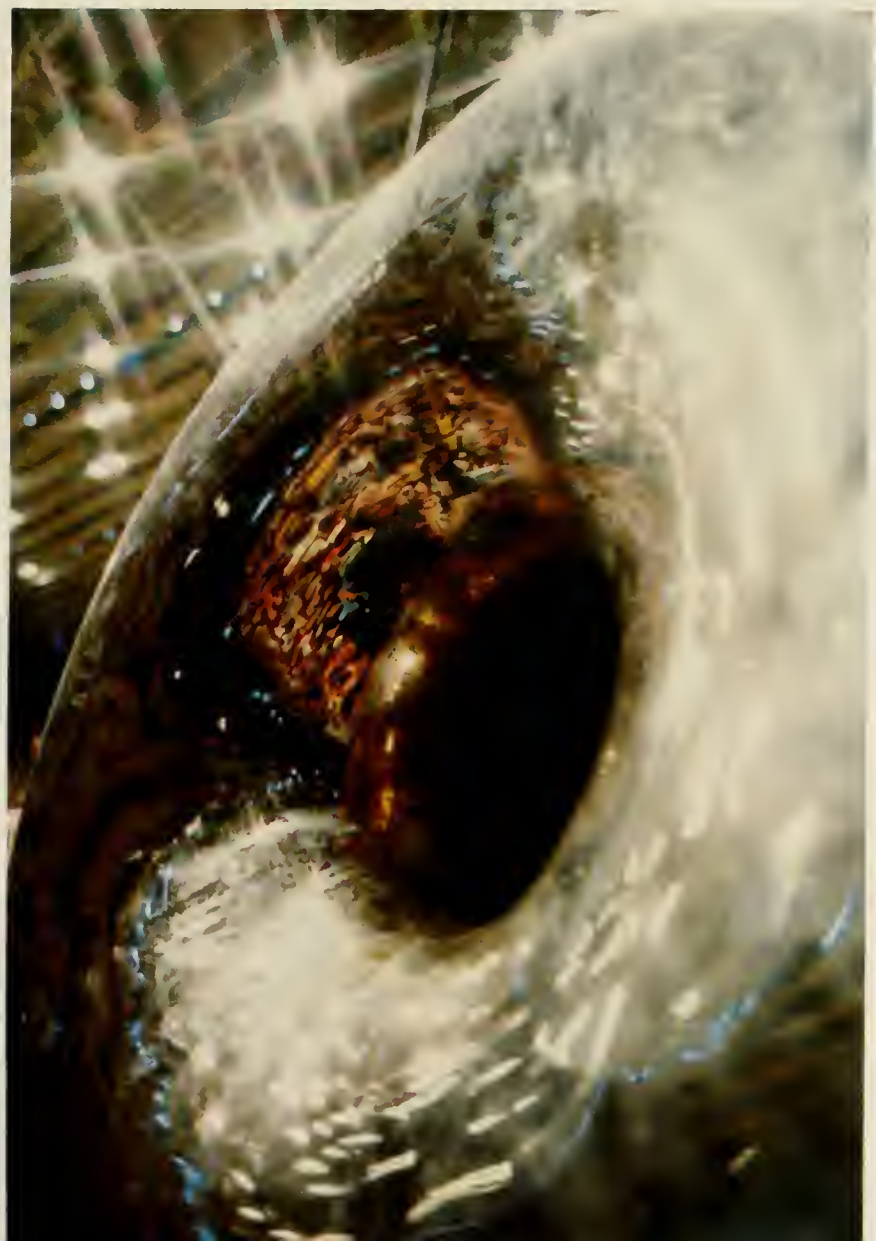

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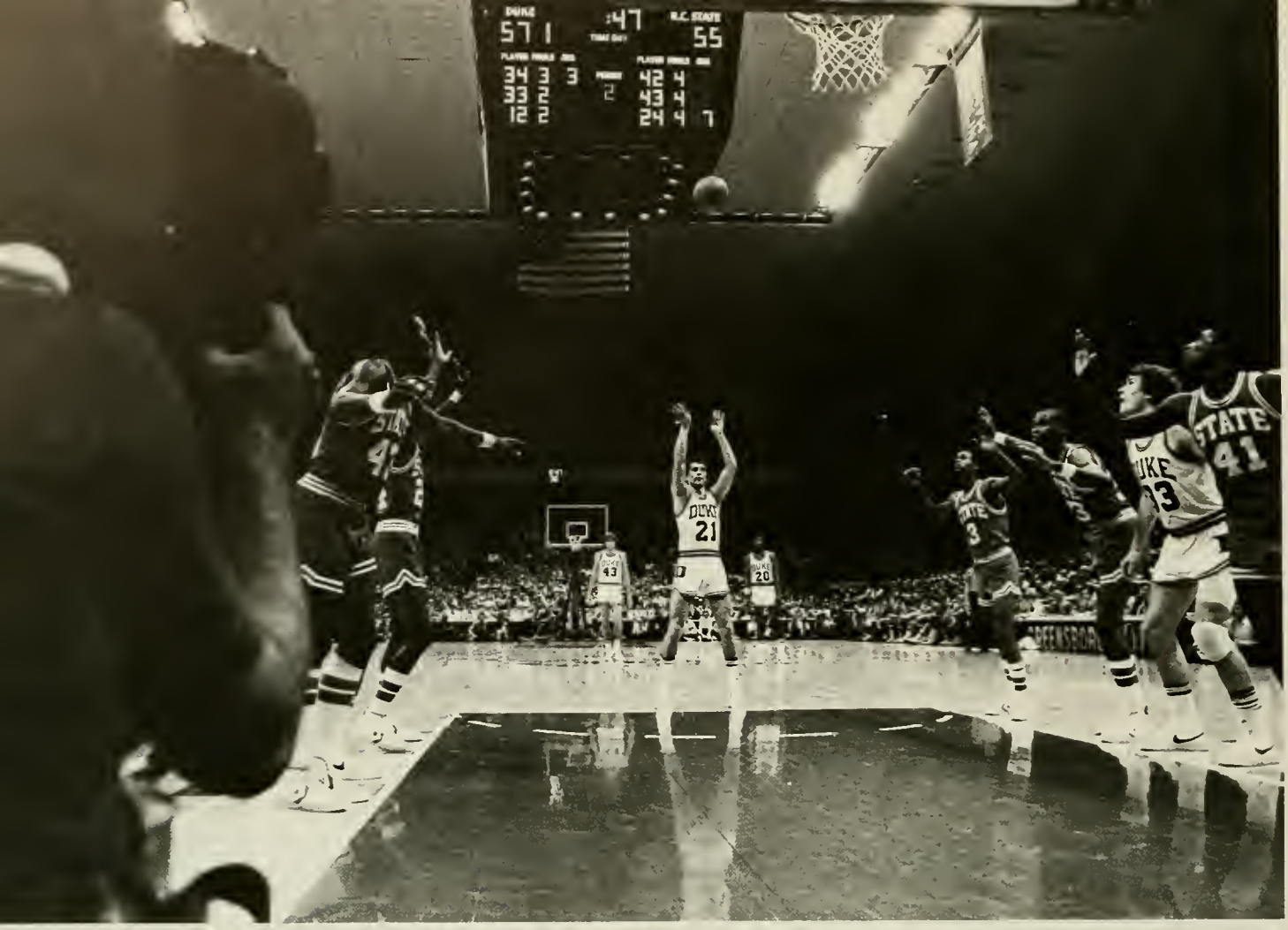
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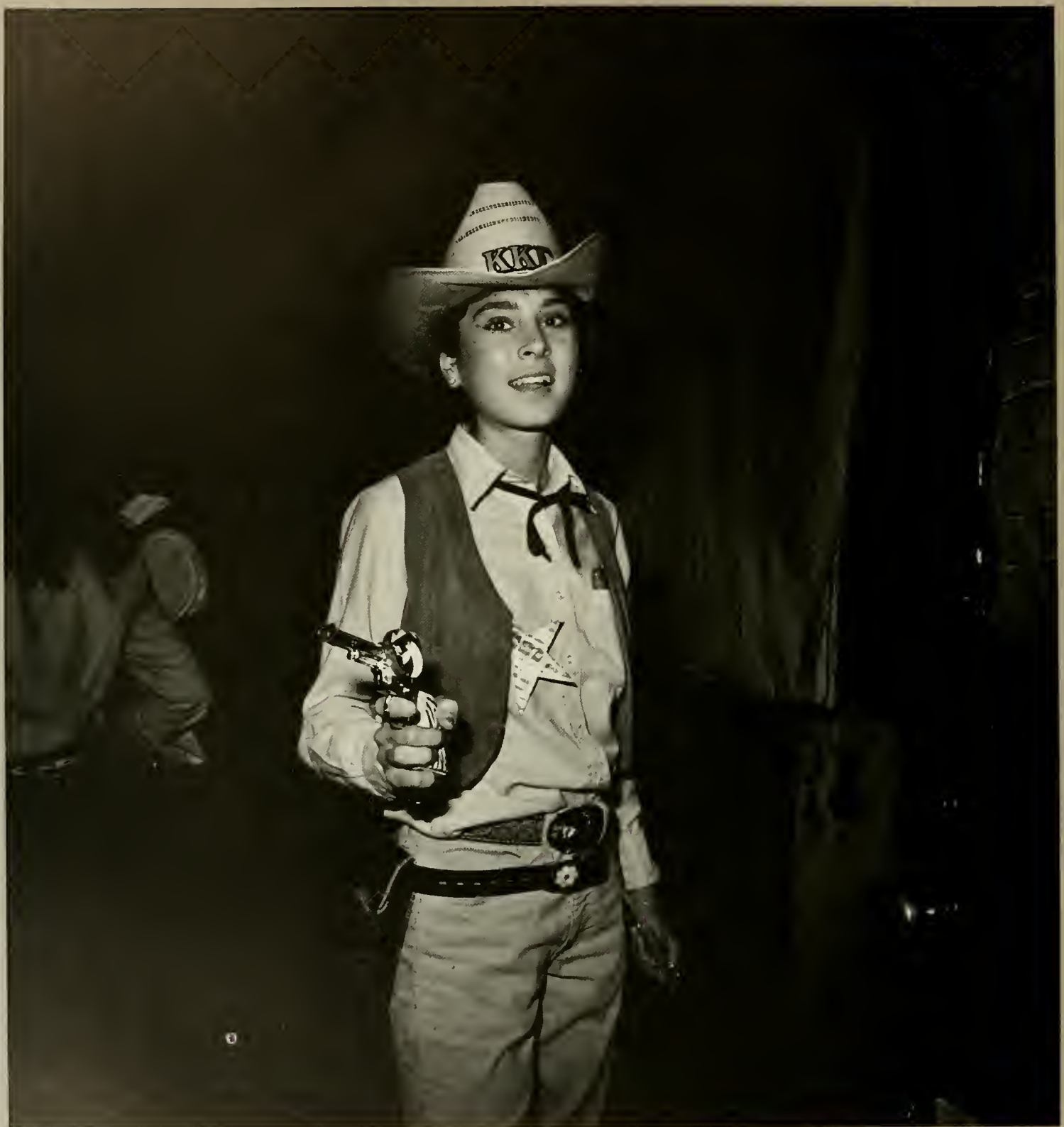
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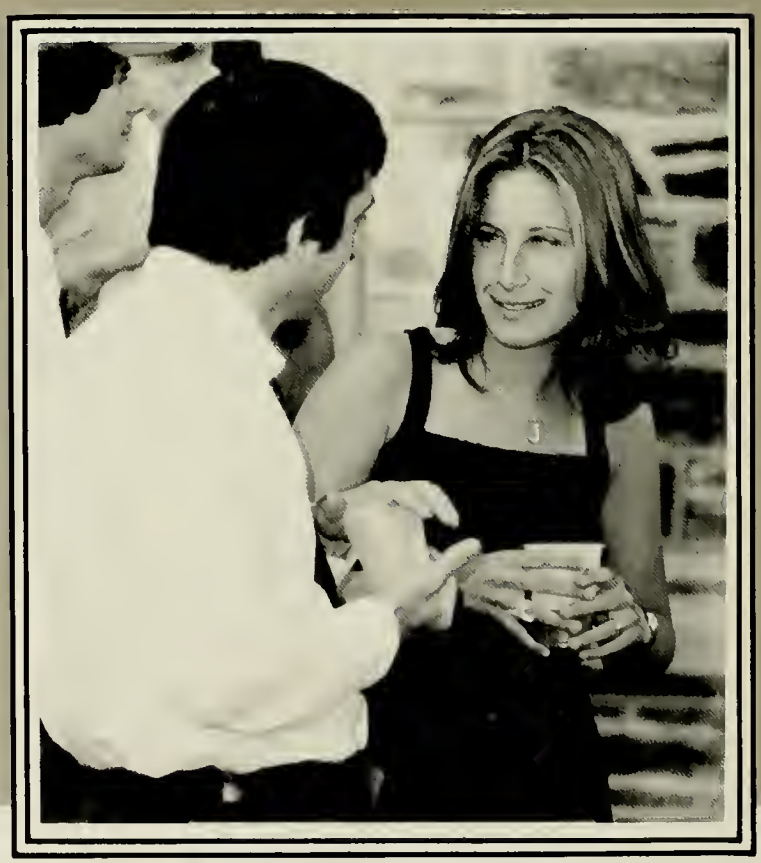
Grateful Dead

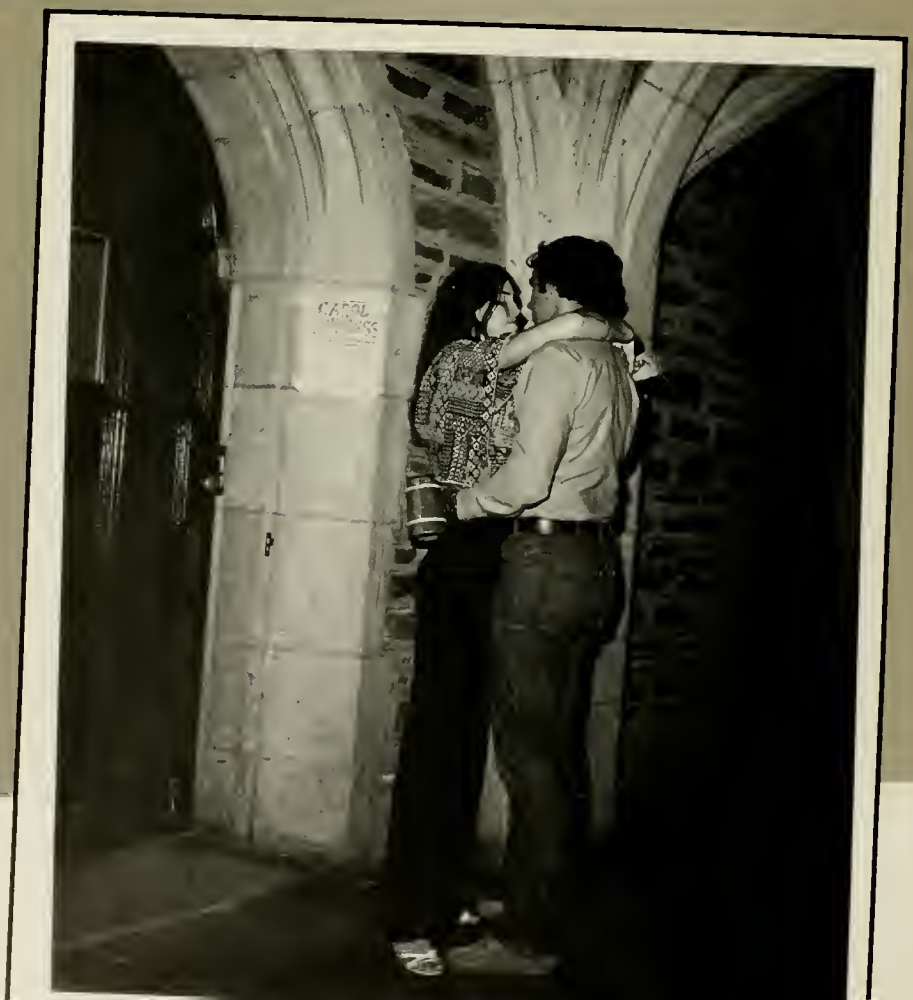
Beta Phi Zeta

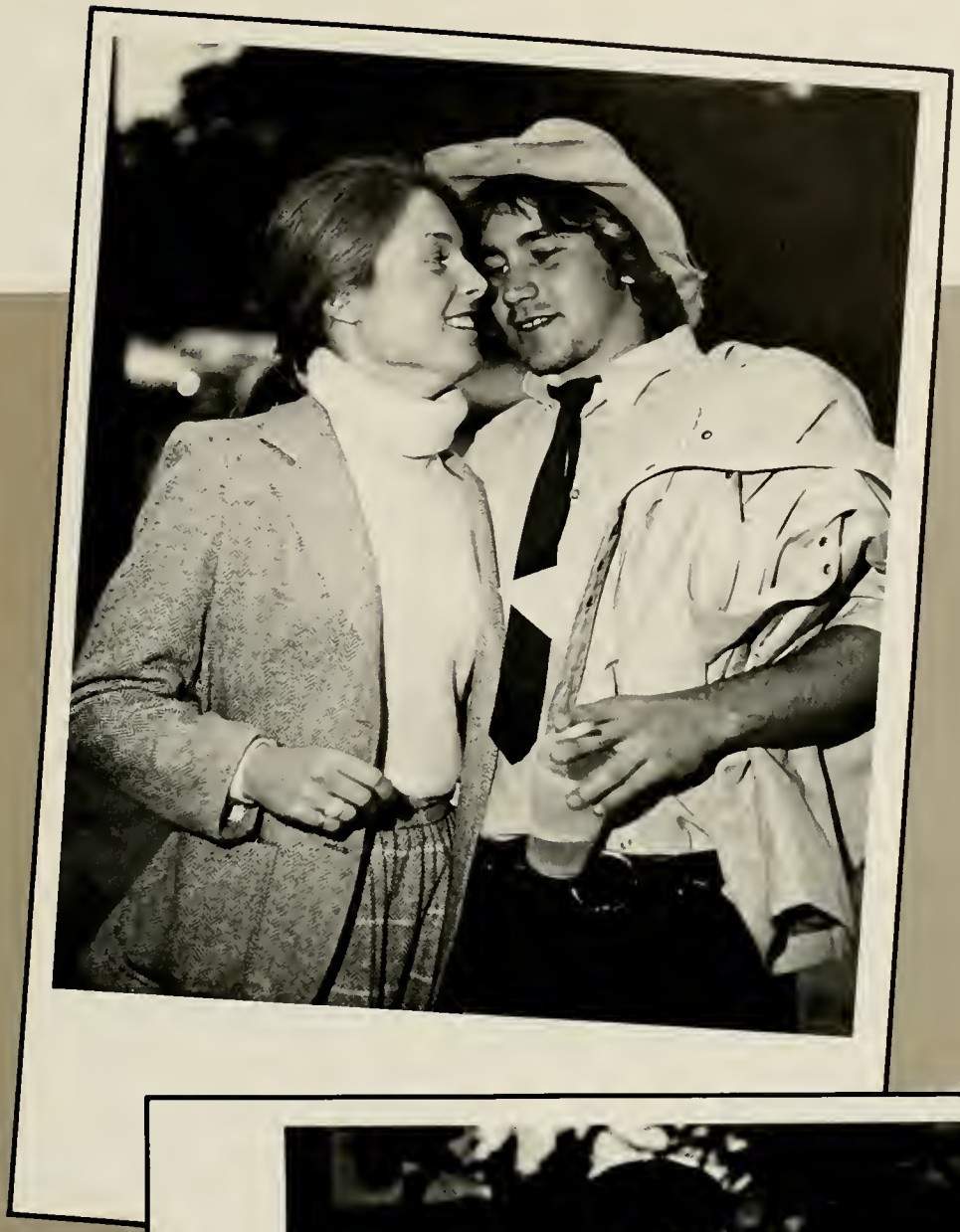
WELCOME
ΣX ALUMS
ΣX

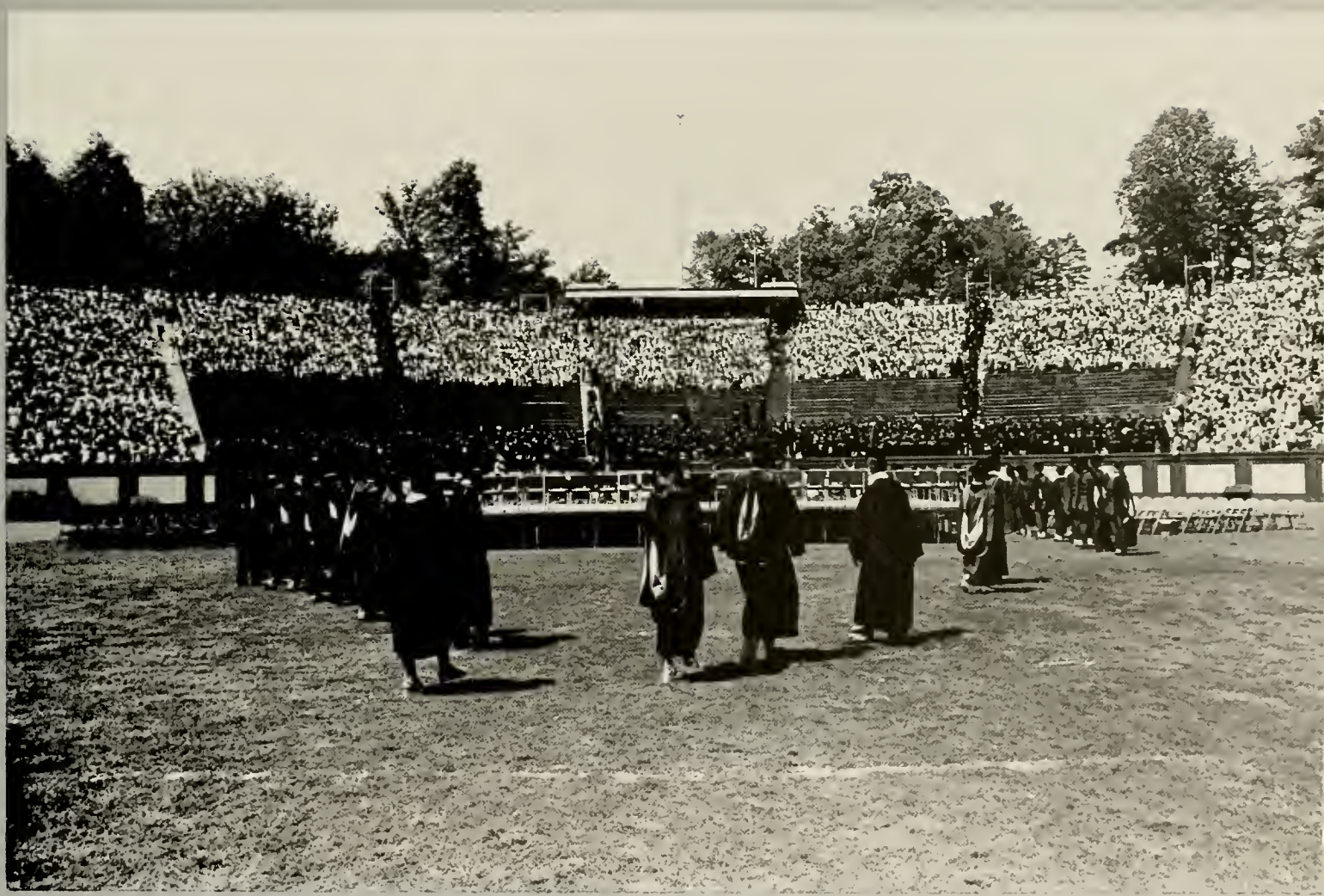
DARTMOUTH

KOREN
Mike McGee









I haven't mentioned yet the people who derive great pleasure from words, or from working in laboratories, or juggling formulas. Ideas can be powerful entities. It's unfortunate that at many modern universities in America, people who are devoted to ideas are considered quirky or narrow-minded. What some of them live daily the rest of us touch only briefly, during finals week, when cries are heard all over campus that "This course really could have been great, if I'd studied for it," and "The material's fascinating — I only wish I'd had time to read it." But any further comment would presume to speak for people who generally choose to appear silent to Duke, however rambunctious they are among their friends. So I'll keep it short, and close with a passage that must have been written by a person who loves this kind of discovery.

> We get very few of the true images in our heads of the kind I am talking about, the kind which become more and more vivid for us as if the passage of the years did not obscure their reality but, year by year, drew off another veil to expose a meaning which we had only dimly surmised at first. Very probably the last veil will not be removed, for there are not enough years, but the brightness of the image increases and our conviction increases that the brightness is meaning . . .
>
> Robert Penn Warren
> **All The King's Men**

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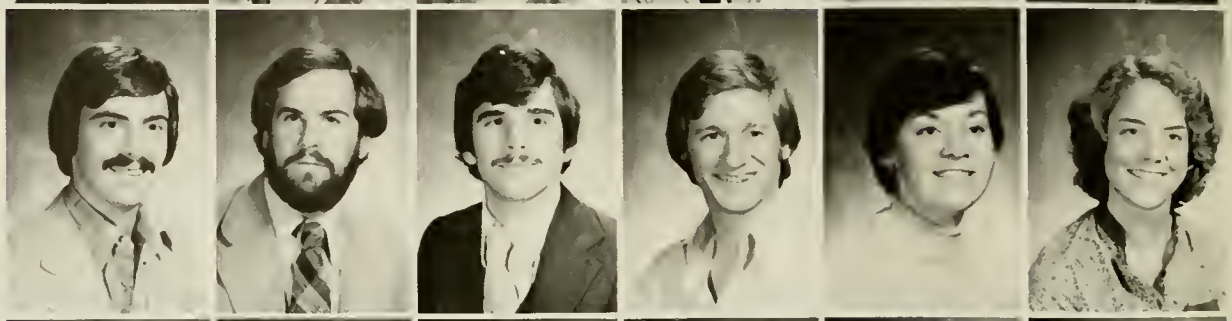
1979

Melissa Aberg
Dave Adams
Patricia Adams
Patricia Adams
Robyn Adelman
Kenneth Adler

Steven Adler
William Adler
Michael Agronow
Joshua Agrons
Karen Ahern
Kathryn Ahmann



Wendy Aims
Russell Albanese
Meryl Albert
Jonathan Algor
Jill Allen
Rhonda Allen

Henry Almquist
Michael Alston
Jeffrey Anders
Brent Anderson
Julian Anderson
Walker Anderson

Janet Andres
Danny Andrews
Keith Angell
Richard Arief
Thaniel Armistead
Jacqueline Armstrong

Rhonda Arnold
Lori Arthur
Phillip Arturi
Stephen Ash
Arthur Astorino
Wendy Avery

Joseph Babinski
Andrew Bach
Bruce Bacot
Jane Baird
Susan Baker
William Baker

Deborah Baldwin
John Baldwin
Leslie Baldwin
James Balph
Diane Baltzelle
Ray Balyeat

Kenneth Barfield
Richard Barker
Robert Barnes
Mason Barnett
William Barnett
Valerie Barnwell

Ronald Barsanti
Jeffrey Bartels
Eric Bass
Mary-Kay Bass
Margaret Battle
Andrew Bauer III

Helene Baumann
James Baxter
Kevin Baxter
Helen Beale
Mary Beam
Mark Bear

Robert Bearden
Randolph Beck
Richard Beck
Victoria Becker
Penny Bellofatto
Rebecca Bemisderfer

Susan Beningson
David Bennett
Susan Benson
Sylvanus Bent, Jr.
Gregg Berdy
Keith Bergelt

Mitchell Berger
Betsy Bergeron
Kathy Berlin
Robert Bernard
Scott Bernstein
Jocelyn Berry

Mark Bickston
Charles Bishku
Della Blake
Mary Blakeslee
Laura Blum
Lisa Blumenthal

Kathryn Boeckman
Bentley Boger
Thomas Bonell
Alfred Bonner
Jeve Booth
John Borawski

Lisa Borders
Leslie Borsett
Dean Boucouras
James Bowen
Suzanne Bower
David Boyd

Nancy Boynton
Preston Bradford
Donna Bradshaw
John Brannock
David Branton
Timothy Brazill

Jody Brest
Ford Brett
Kathryn Brett
Walter Briggs
Robert Brighton
Meredith Brinegar

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Daniel Bronfin
Gwethalyn Brooks
Jack Brooks
Linnet Brophy
Edward Broughton

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William Buchner, Jr.
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Wendi Budowitz
Elizabeth Bulger

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Lindsay Bundschu
David Burack
Mark Burden
Anna Burnette
Christopher Burns

Judith Burton
Kevin Burton
Elizabeth Buss
Wendell Butler
Barbara Buxton
Ann Calby

Margaret Caldwell
Edgar Calin

Thomas Callahan
Douglas Cameron

Marianne Campana
Ann Campbell

John Campbell
John Cantrell

Mary Jean Carbonara
Thomas Cargill
Susan Carlson
Beth Caron
Nicholas Carosella
Jane Carpenter

Steven Cassidy
Peter Castleman
Jennifer Cates
Albert Cavagnaro
Nadina Cecchetti
Marianne Celand

Deborah Cestaro
Jeffrey Chain
Robin Chamberlin

Matthew Chambers
Robert Chatten
Nelson Chears

Ann Chezmar
David Chiu
Kiran Chopra

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Alice Chrystie
Willy Chu
Cynthia Church
Janice Church
Glen Civitts

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Denise Clark
Helen Clark
Michell Clause
Lee Clay

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Martha Cobb
David Cobosco
Mary Ann Cochrane

Audrey Coggins
Ellie Cohen
Lisa Colby

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Lynn Collins
Paul Collins

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Lucy Cooper
Michael Cooper
John Copple
David Corbett

Timothy Coulter
William Covalla
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Jane Creamer
Lynn Creamer

Susan Creighton
Virginia Crigler
Kenneth Crimmins
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Karole Croker
Marie Crom

Bonnie Cruickshank
Lynn Cunningham
Miller Cunningham
Richard Currey
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Thomas Curtin

John Curtiss
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Marguerite Daly
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Ernest Davenport
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Pamela Dempsey
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Ross Dickstein
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Neil Dobson
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James Donahue
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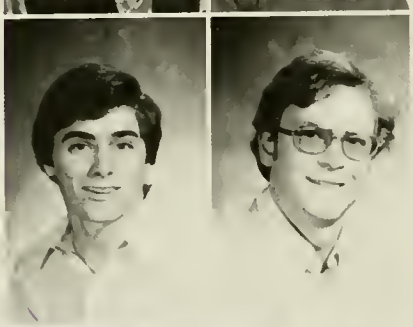

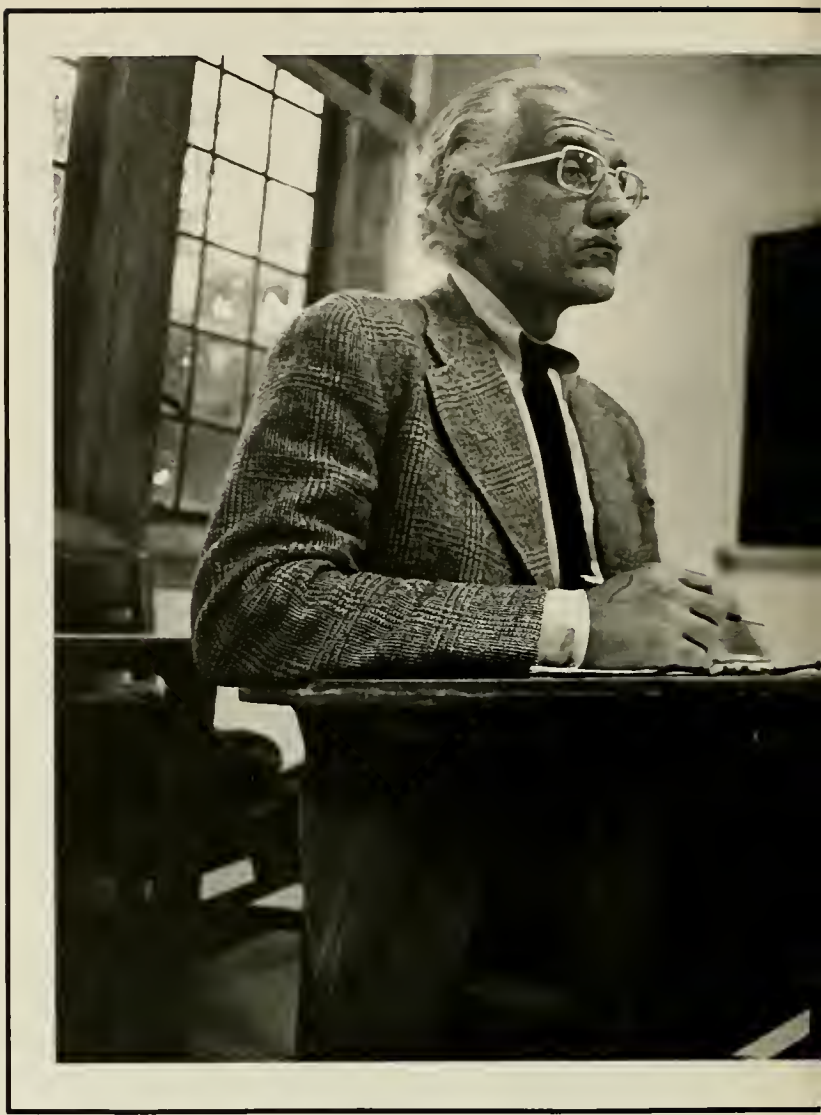

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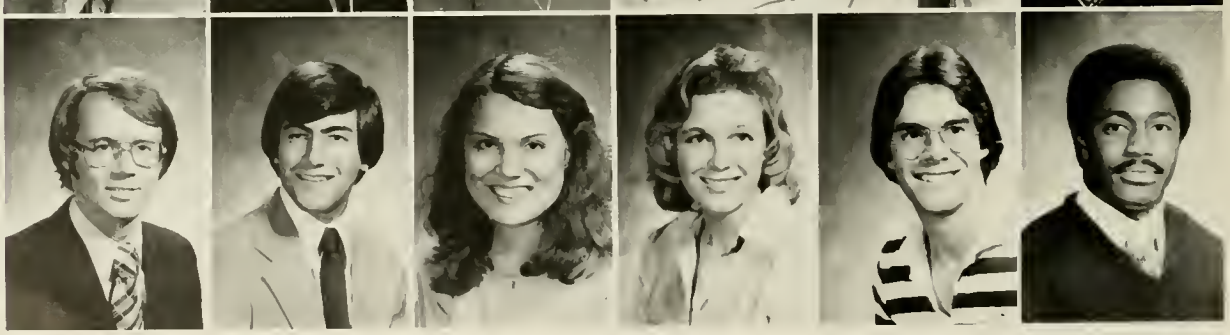

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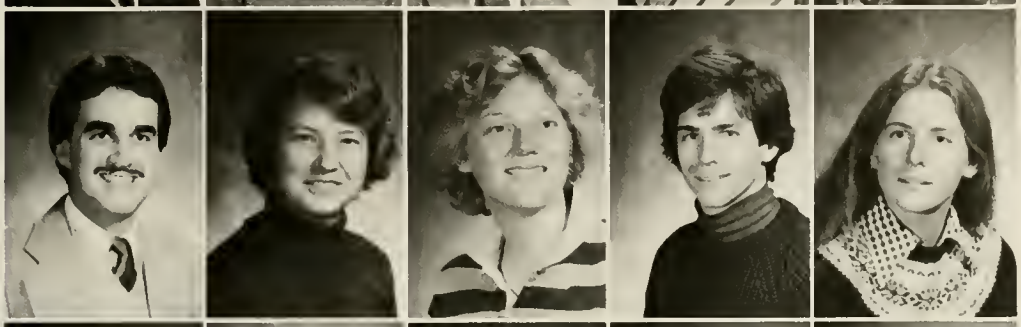

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Joan Esterle
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Gregory Fehlings
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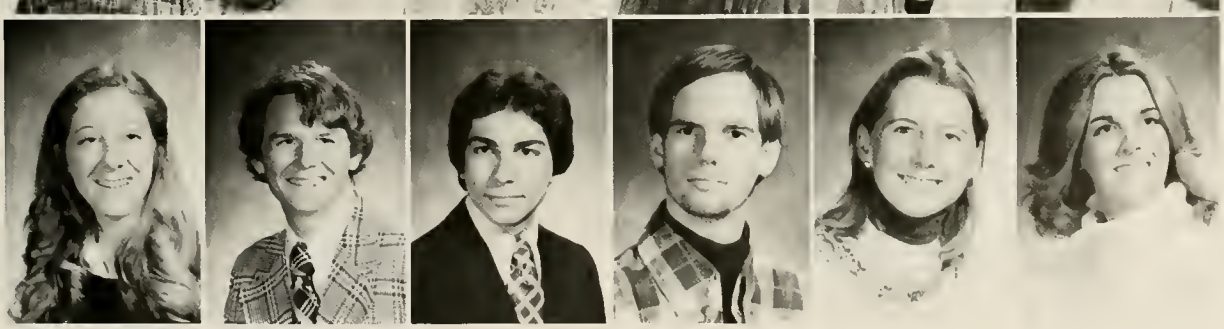

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Elizabeth Fitzgerald
Erin Fitzgerald

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Andrew Garvin
Beall Gary

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Sarah Gates
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Evamarie Gaviotis
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Andrew Gerber
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Irwin Gold

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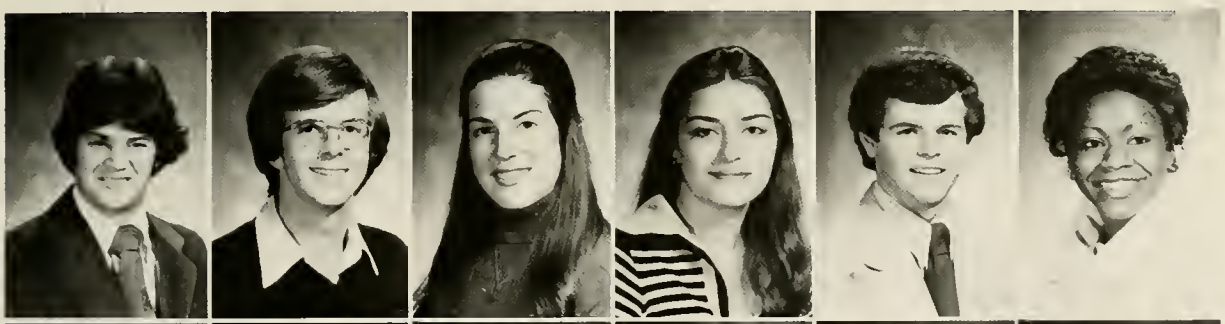

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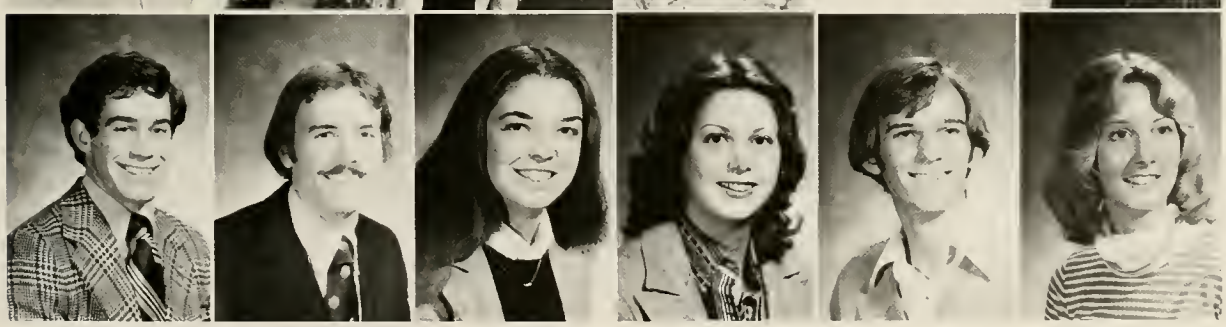

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Maurecia Hanigan

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Ronnie Hannon
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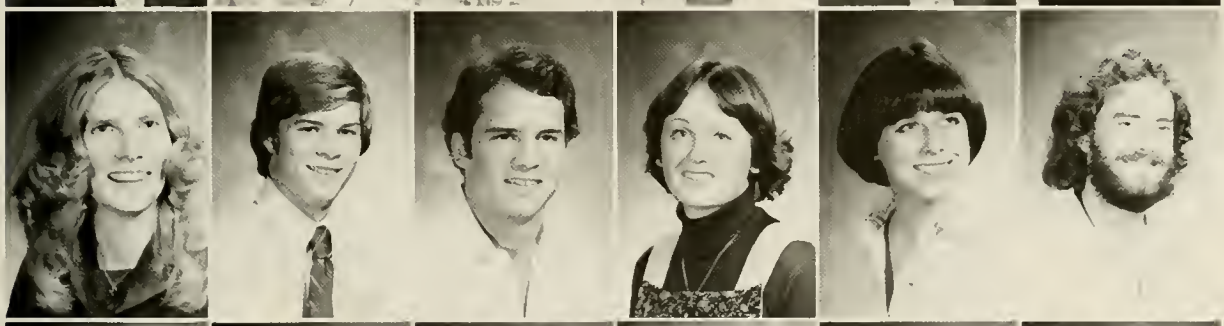

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David Hill
J. Hill
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Marcia Hobbs
Juli Hobdy

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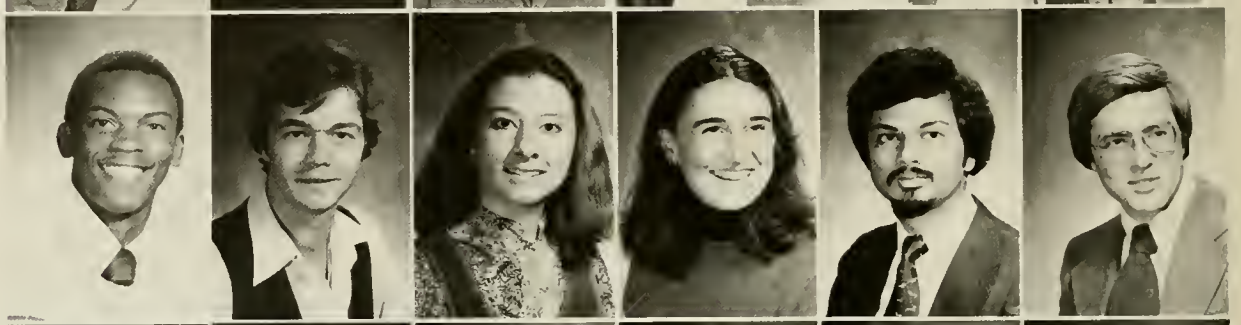

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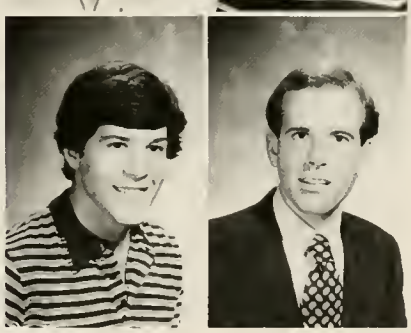

Neil Kahn
Nicholas Kaiser

Mark Kaish
Mary Lea Kallfelz
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Marc Kaplan
Gene Karabedian

Linda Karmiol
Charlotte Katzin
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Arthur Kelley
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Norma Kenyon
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Timothy Kimbrough
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Lisa Kirkman
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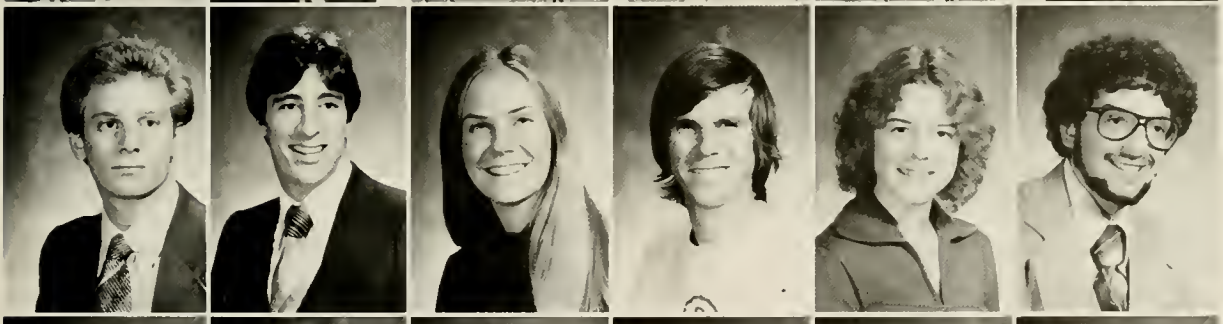

Andrew Kramer
James Krass
Helen Krauss
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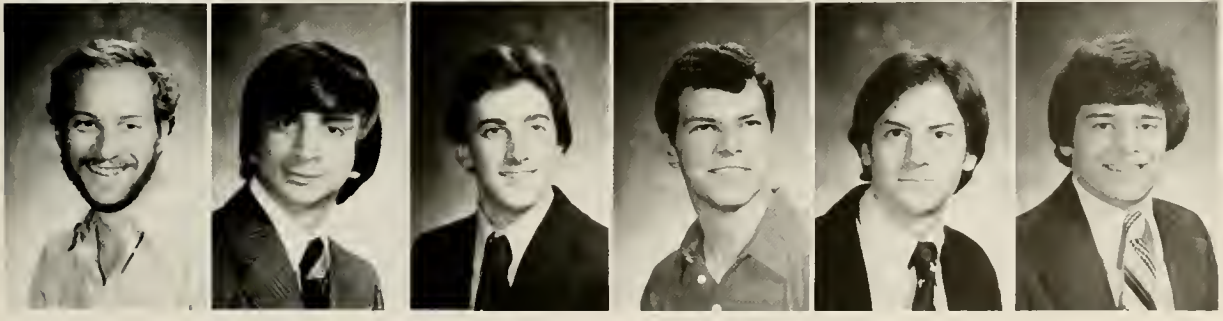

Robert Kuschner
David Kusko
Joseph Labs
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Frederick Lancaster
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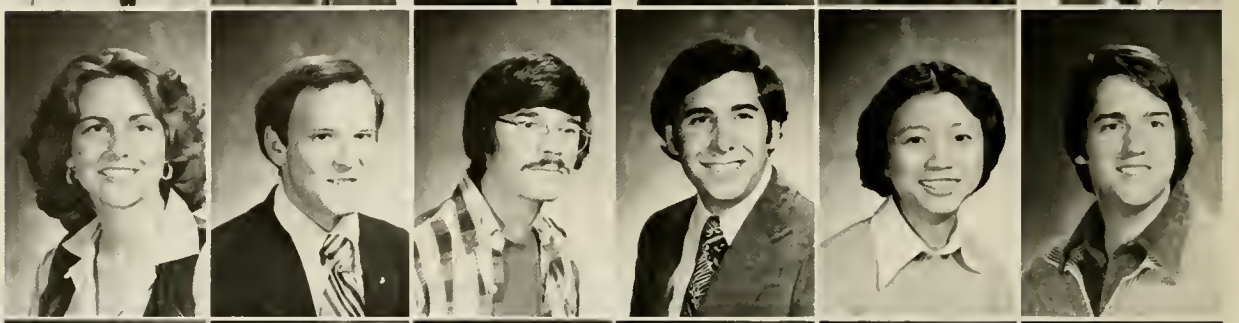

David Lazar
C. Leahy
Nancy Leathers
Larry Leckonby
Donald Lee
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Richard Lee
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Gary Lefelar
Dania Leon
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Dan Levitan

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Amy Lewis
Craig Lewis
Leslie Lewis
Scott Lewis
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W. Lindley
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Bruce Livingston
Richard Livingston
John Llewellyn

L. Loepp
Eldred Loftin
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James Loizou
Michael Lorusso
Alexander Lourie

James Love
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Joan Lowe
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Cynthia Lund
Tanya Lunsford
David Lutken
Frank Luzzi
Lynn Luzzi

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Keiron Lynch
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Nancy MacDonald
Anne MacFarlane
David MacGregor

Sherry Maclellan
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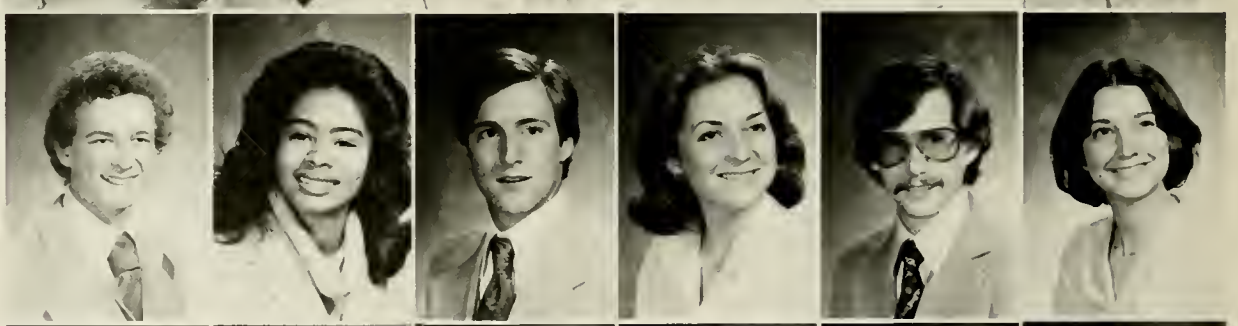

Shelagh Markey
Jon Markman
Brad Markoff
Thomas Marks
Paul Marley II
Sharon Marsh

Lynne Marshall
Karen Martin
Laura Martin
Derrick Mashore
Ralph Mason
Richard Mason

Mark Masselink
Debra Massey
Megan Matchinske
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Blair Mathies
Nell Matlock

Albert Matteo
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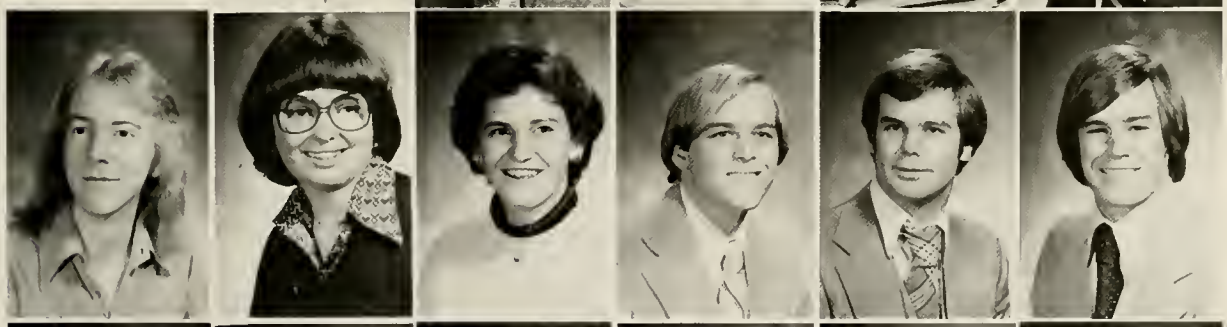

Jeffrey McIntyre
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Katherine McKay
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George McMurray
Marilyn McNabb

Paul McPhail
Scott McPherson
Ellen Meade
Julie Meister
Sharon Meizen
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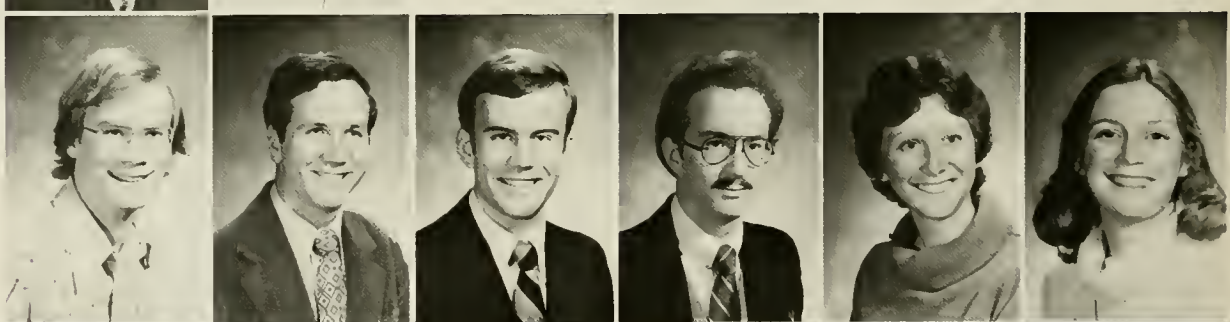

Norvell Miller
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Alice Monroe

Charles Monroe
Tina Montalvo
Margaret Mooney
Anne Moore
Jeffrey Moore

Susan Mooring
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Roger Morgan
Tarlouh Morgan
Joseph Morra

Molly Morris
Beryl Morrow
Jordon Morrow
Martin Morse
Carol Mortimer

Anne Mostrom
Gwen Mouser
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Emilie Murphy
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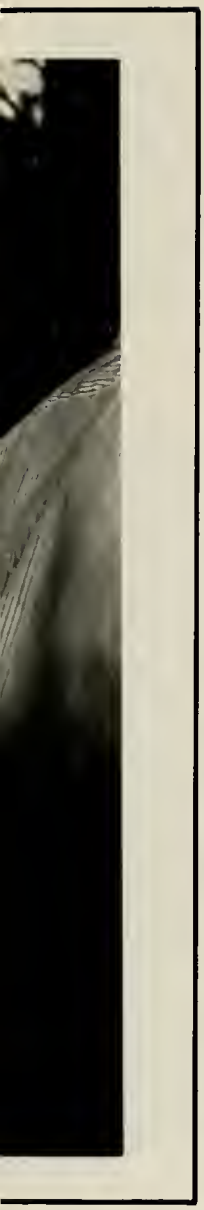

Michele O'Neill
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Richard Pels
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Diana Perry
Jonathan Perry
Lynn Perry

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Reed Phillips
Marty Pierson
Richard Pilnik
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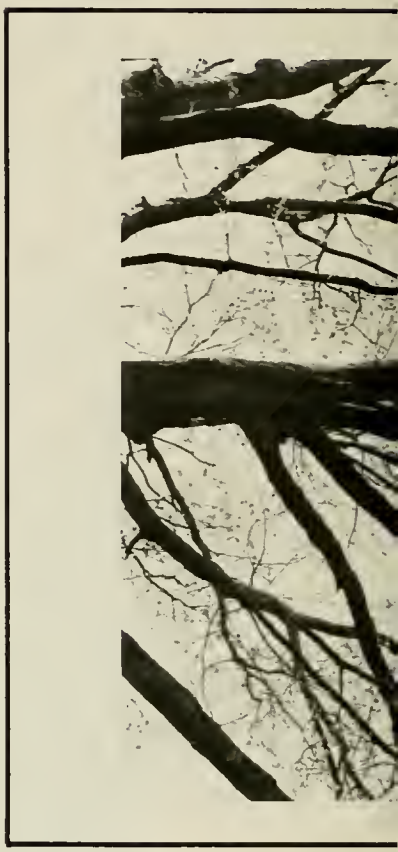

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Robert Preminger

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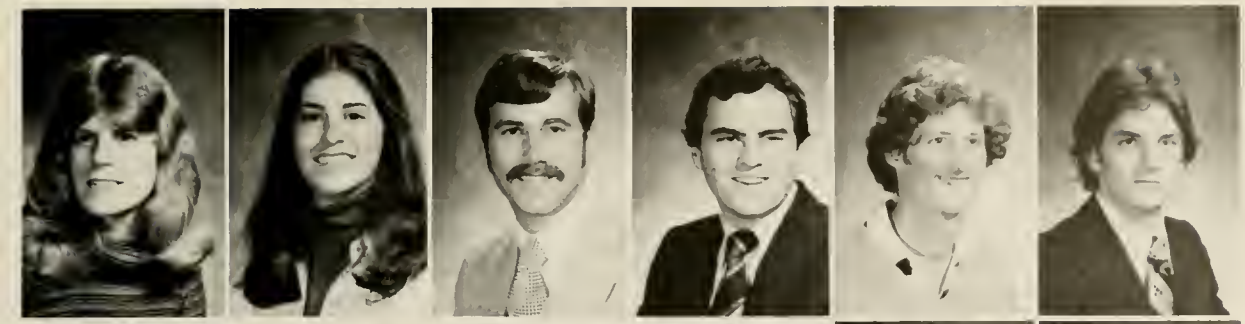

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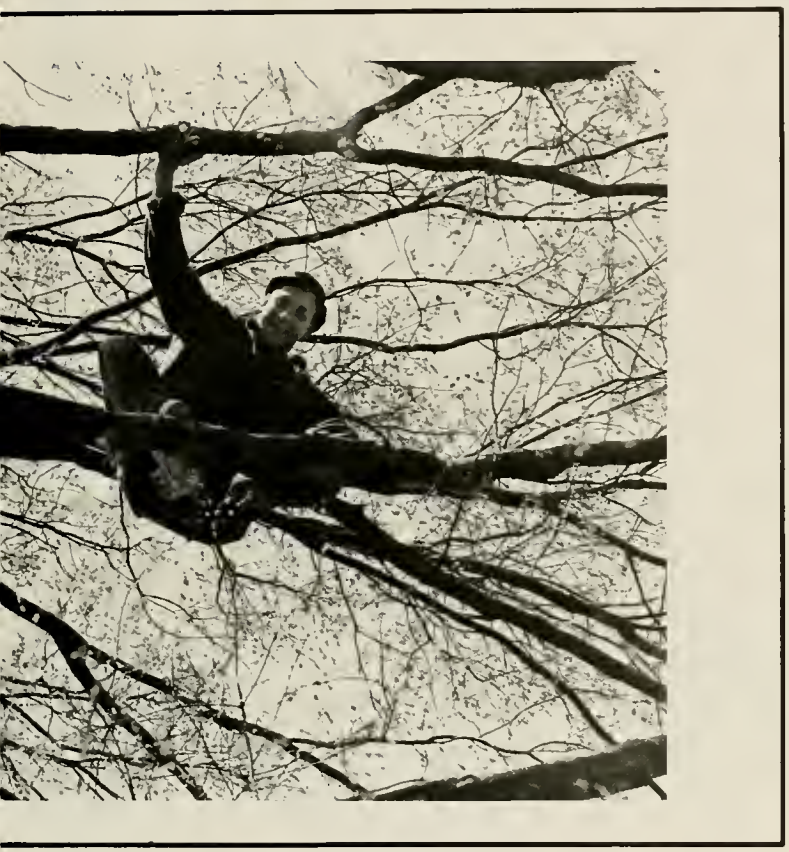

Charlotte Reeves
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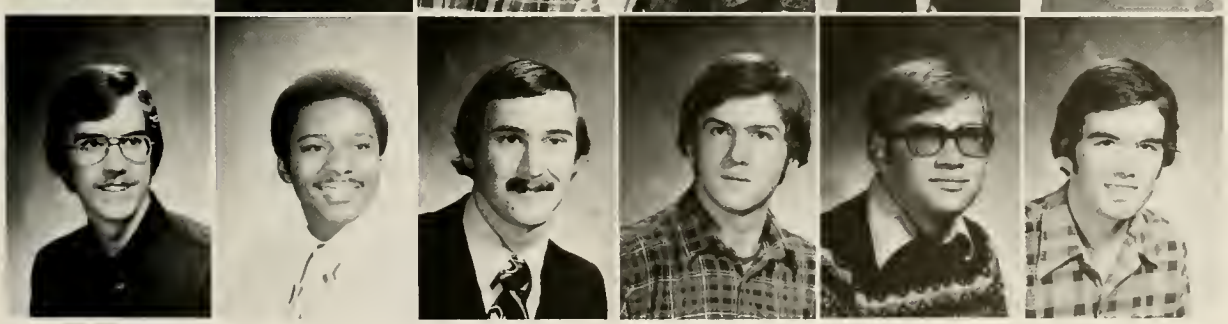

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Paul Rodriguez
Elisabeth Rogers

John Rogers
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Karen Root
Virginia Rose
Robert Rosenfield
Sara Rosenquist

Sherri Rosenthal
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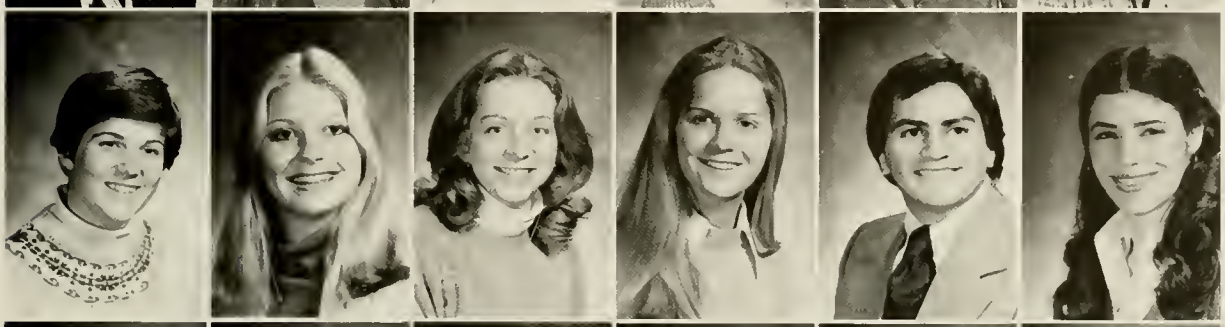

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Ronald Sandoval
Kathleen Sanzo

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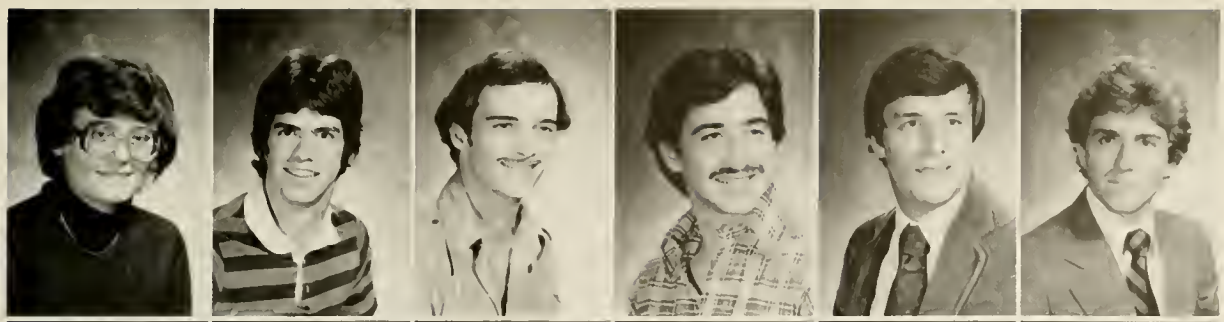

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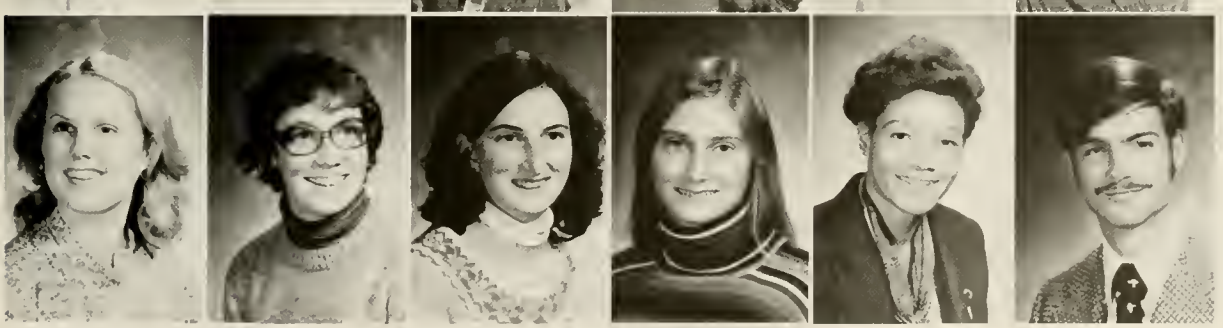
Brian Spencer

Linda Spencer
Karen Sperry
Henry Sprintz
Maureen Stabile
Joel Stambaugh
Sheila Stamps

Jacqueline Stanislaw
Donald Stanners
C. Drew Stanwyck
David Stapor
David Starr
Lauren Starr

Jill Stauffer
Jon Steiger
Jeffrey Steinhilber
Jon Steinlauf
Mark Steinman
Laura Steinschneider

Helen Stelzenmuller
James Stephen
Rebecca Stilson
Vesna Stojiljkovic
Kathleen Stokes
Diane Stone



Kimberly Stone
Kimberly Stoner
Sally Strahan
Virginia Streusand
Frances Strickland
Nelson Strother

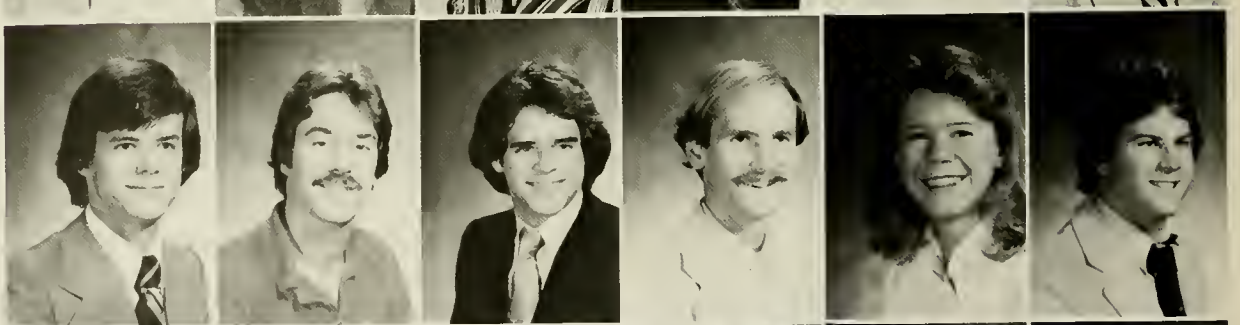
Clark Stull
Ann Suker
Mark Supplee
Jane Suslavich
Calvin Swiger
Jeffrey Tabak

Anne Talcott
Charles Talisamn
Mark Tawater
David Taylor
Lizabeth Taylor
Sigrid Taylor

Joan Templeton
Charles Tharnstrom
Henry Thoman
Angela Thomas
Jeffrey Thomas
Susan Thomas

Claudia Thompson
Sarah Thompson
Luanne Thorndyke
Dana Thornton
Margaret Tiberio
Michael Tigani

Kenneth Timmons
David Topper
Thomas Torre
James Townsend
Michelle Trageser
Kevin Trapani



Jerome Trehy
Brian Trent
Lloyd Tripp
Jonathon Truwit
Marie Tummillo
John Turlington

Ronnie Turner
Jeanne Ulrich
Joseph Unanue
Lindsey Unbekant
Natalie Usiskin
Valerie Valenti

Jacqueline Van Der Horst
Debra Vandehouten

Joseph Vanderslice
Henri VanRyn

Jonathan Vaughn
Jane Veach

Anthony Veneziano
Charlotte Ventola
Mary Verito
Trudy Vincent
Robert Vincze
Robert Von Halle

Marguerite Voorhees
Tina Waddell
Sonya Wakil
William Walker
Karolina Walkin
John Wallace

Teena Walsh
Anne Walters
Patricia Walther
Elizabeth Wannamaker
Terence Ward
James Warren

Gregory Wasz
Joyce Waterbury
Howard Watkins
Louise Watkins
Robert Watral, Jr.
Bettie Watson

David Watson
John Watson
Steven Watson
Kim Watterson
Bradley Watts
Steven Watts

Stewart Weaver
Charles Wegner
Martin Weigand
Alan Weiner
Hilary Weiner
Harry Weinerman

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William Wiley, III
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Anne Wilkinson
David Williams

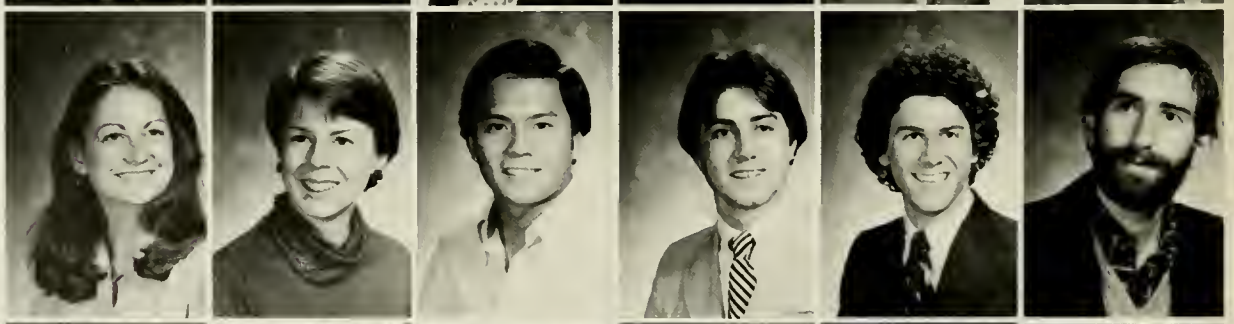
David Williams
Marjorie Williams
Sarah Williams
Elizabeth Willingham
Judith Willingham
Janice Wilson

Cheryl Winders
Audrey Wing
Frank Winston
Patricia Winston
Sharon Winter
Elizabeth Witte

Erin Wolf
Stephen Wolff
Michael Wollberg
Peter Wood
Meg Word
Patricia Wroth

Michael Wurst
Melissa Wynne
Mary Lynn Yakel
James Yancey, Jr.
William Yopp, Jr.
Lynn York

Regina Young
Patricia Yoxall
Merrill Yu
Drake Zaharris
Nicholas Zaldastani
Richard Zelman



Andrew Ziller
Bruce Zimmerman
Douglas Zinn
Daniel Zirkman
Amy Zlotsky
Robert Zorn

Parting Snapshots

1. A woman's knees and thighs inside a skirt as she walks up the stairs to the Oak Room and you watch from below. (Title: Short Skirt, a species in flux)

2. Beer cups scattered under the benches after a football game.

3. Before and During shots of your friends as they are usually, then as they appear seated outside the interview cubicles in Flowers, awaiting their turn with IBM, Texas Instruments, Dow Chemical. You can spot the Peace Corps volunteer: the person who is *not* dressed to kill.

4. Before, During, and After shots of your best friends when Fred walks into the room asking, "Hey, does anybody want to get high?"

5. The rubber mats on the floor of the Library stacks, which make it virtually impossible to roller skate between them.

6. The steely flank of a moving bus, taken from eight inches away. (Title: Eight Inches to Live, or What Every Cyclist Dreads When Approaching the Painted Bridge)

7. Steam rising from a mug of coffee.

8. The ring that marks the level of high tide inside your mug by 5 a.m. the night before it's due.

9. Blank paper rolled in the cold curling iron of your typewriter. (Title: Waiting for an Inspiration)

10. Raleigh/Durham Airport from the air. (Title: Dubious Freshman Panics — this is Duke? It's nothing but a field and a bunch of trees! What kind of hick school is this?)

11. The Chapel in gothic disguise, stones dark with rain, Rin-Tin-Tin ears hidden in low clouds, bats circling the belfrey. (There are bats at Duke. If you doubt it, watch the trees just after sunset on either campus. The tiny birds flickering through the air are bats.)

12. Page Auditorium, empty, with only the work lights up on stage.

13. The ghoulish lights along the path to Bio-Sci.

14. The rising curl and fork in the road to Chapel Hill.

15. Portraits of the old men who emerge from the Library looking European and intellectural — professorial types whose names no one seems to know — white-haired or balding, with their brief cases bulging full of who knows what.

16. A hunkish man for every demure female in these pages.

17. The rest of us.

18. The bare wooden floors of your room when you roll up the rug in late April and remember that this has been nothing but a dormitory all along.

19. Your favorite (or least favorite) professor's scrawl, frustrating because every illegible word denies you the pleasure of praise or the grip of anger.

20. Your lover under the covers.

21. A potluck off campus: Photo Essay of lentil stew, lasagne, banana bread, lettuce salad, Chablis in half-gallon bottles, carrot cake and brownies; coats piled on the bed downstairs; lanky friends sprawled on the coats on the bed; Leo Kotke or Joni Mitchell or a Dylan derivative on the stereo; the single light bulb dangling from the living room ceiling; the sofa, always as over-stuffed as you are by ten o'clock . . .

22. The dusty bowl of mints at the Oak Room check-out counter.

23. Straggling lines of people waiting for Grateful Dead tickets. (Title: Flowers Lounge Hotel)

The problem here is trying to recall for all of you what you want remembered. Omniscience stretched to fit 1200 people. Not to mention the smell of damp Wallabies, the tickle of beer foam, the gravitational lurch and sway of the bus between East and West, the whirrclack of the Xerox machine, or the seats worn smooth in the back of the classrooms where you slept. Or the bauble of golden light in the tree outside the Art Museum, a membrane puffed full of air and honey at night.

Johnnie
BOTTLE
NATURALLY
SPARKLING

Credits

Photography

Blair Mathies, Jr. — pp. 7, 10, 11, 12a, 12b, 12c, 13, 14 15, 16a, 16b, 17a, 17b, 18a, 18b, 21a, 21b, 24, 25, 26b, 27, 40b, 48a, 50, 52, 56a, 56b, 62a, 63a, 64, 68-69, 72a, 74a, 74b, 75a, 75b, 78, 79, 80, 81, 86a, 86b, 86c, 87a, 87b, 90a, 90b, 91, 93b, 94a, 94b, 95a, 95b, 96, 97, 98a, 99, 103a, 103b, 104, 107, 116, 117 118, 119, 120, 121, 122, 125a, 127, 133a, 134a, 135, 136a, 137b, 139a, 146, 147, 152a, 160, 164, 165, 166a, 166b, 168a, 179, 180, 187, 193, 194, 197, 201, 202, 204-205, 223, 225, jacket front & back.

Marcus Delsasso — pp. 22, 23, 26a, 33, 34a, 34b, 35, 38a, 38b, 39a, 39b, 40a, 41, 42, 43, 47, 51a, 51b, 53a, 53b, 55, 60, 72b, 73a, 73b, 76, 77, 88, 89, 92, 100, 101, 102a, 102b, 128a, 129, 132, 138, 139b, 139c, 145, 148, 149, 150, 152a, 152b, 152c, 153a, 153b, 153c, 158, 159a, 159b, 162, 163b, 167, 168b, 169a, 169b, 170, 174, 175, 177, 188-189, 206-207, 214, 217, 219.

Tom McLaurin — pp. 18c, 19, 20, 28, 29, 30a, 30b, 31, 36, 37, 44, 45, 49, 54a, 54b, 62b, 63b, 67, 70, 71, 84, 85, 106a, 115a, 115b, 124a, 124b, 125c, 126, 128b, 130a, 130b, 131, 133b, 134b, 136b, 137a, 140, 141, 142b, 143, 144, 151a, 151b, 156a, 156b, 157, 161, 163a, 171, 173, 183, 184-185, 190, 208, 209, 210, 213.

David Katz — pp. 109, 110, 111, 112, 113.

Jim Beach — pp. 154a, 154b, 155a, 155b.

Rob Brandt — pp. 32, 106b, 125b.

Hobby Sides — pp. 93a, 198.

Jay Anderson — pp. 82-83.

Susan Reeves — p. 98b.

Copy

Anne Morris — pp. 8, 9, 27, 105, 108, 114, 172, 221, 222.

Graphics

Alice Aixala — pp. 46, 60-61.

Jacket Logo

John Reed

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